BOUNDERS' SECRETS

THE BOSTON
Phoenix

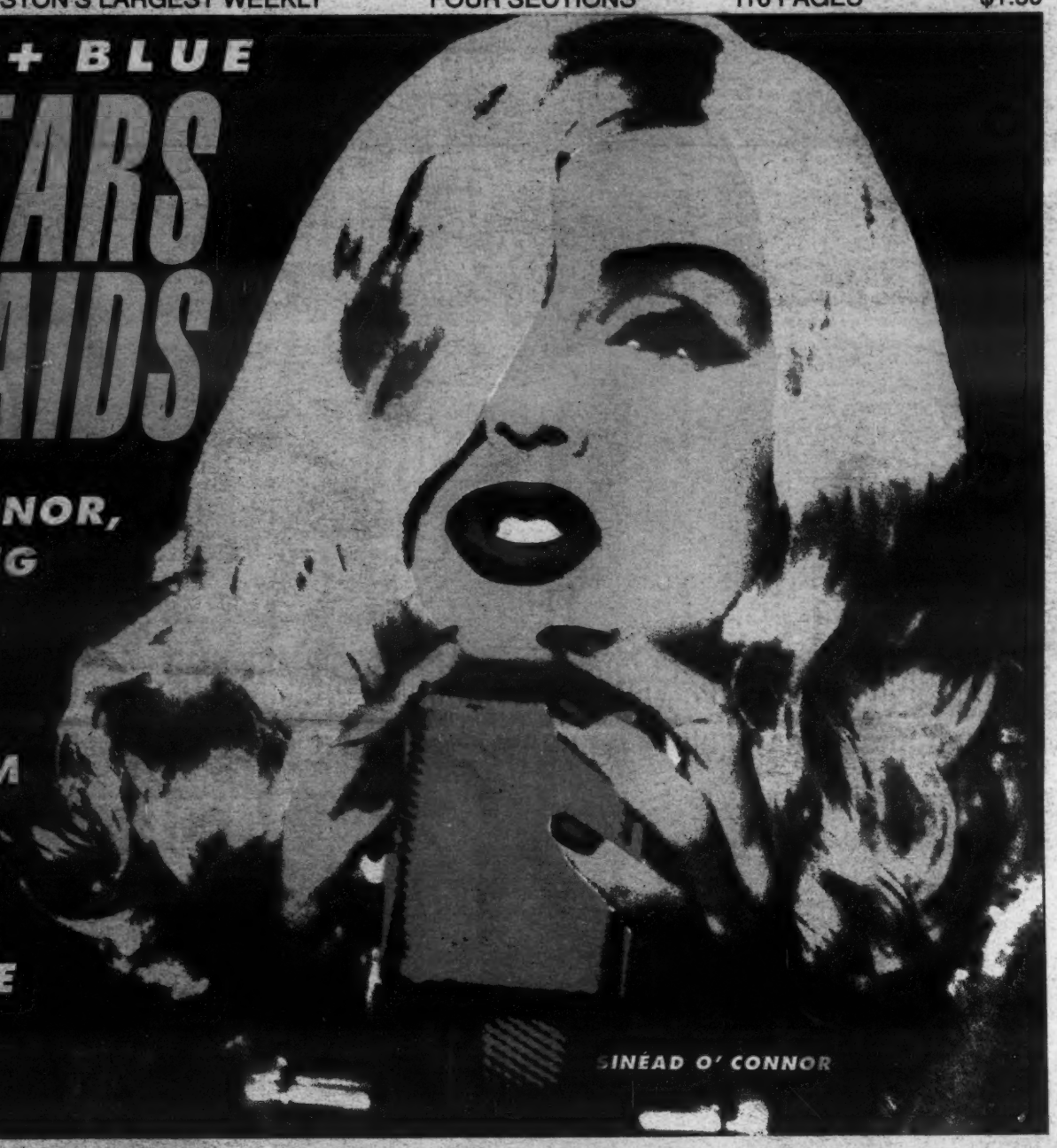
THE GOVERNOR'S RACE
ENDORSEMENT

NOVEMBER 2-8, 1990 BOSTON'S LARGEST WEEKLY FOUR SECTIONS 116 PAGES $1.50

RED HOT + BLUE

ALL-STARS FIGHT AIDS

SINÉAD O' CONNOR, U2, FINE YOUNG CANNIBALS, DAVID BYRNE, THE NEVILLE BROTHERS, TOM WAITS, JODY WATLEY, AZTEC CAMERA, AND MORE SING THE COLE PORTER SONGBOOK



SINÉAD O' CONNOR

MEDIA SCORECARD

WHAT MATTERED, CAMPAIGN-WISE

- Talk radio: Anger reigned early
- Print journalism: Damn near irrelevant
- TV debates: Killed some, boosted others
- Paid ads: Dangerous high-wire act

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ENDORSEMENTS '90

JEFF THIEBAUTH

FOR GOVERNOR

William Weld

In pondering the choice for governor between Republican William Weld and Democrat John Silber, progressive voters have had their work cut out for them. It is almost as if some unseen hand has repeatedly intervened in the campaign to vex voters. Some are attracted by Weld's liberalism on issues ranging from a woman's right to have an abortion to gay rights, others like Silber's programs for early education and economic pump-priming. Some would-be Weld voters are put off by his embrace of the CLT petition and the gun lobby. Others, who might be inclined to give Silber the nod, are alienated by his unyielding temperament, paternalism, and proclivity to insult everyone from welfare recipients to working mothers.

The options may not be ideal, but 1990 has shaped up to be a watershed year, and there are clear differences to consider between these two able if sometimes frustrating candidates. Like it or not, the next governor will have to shrink state government. (Bureaucrats call this "downsizing"; politicians call it "restructuring"; voters call it "getting our state spending under control.") The next governor will take office smack in the middle of a recession. He will have to rekindle public confidence in Beacon Hill while maintaining a compassionate commitment to provide a social safety net for the most vulnerable among us. And while keeping his eyes on spending, the next governor must be in a position to ensure that gains in social justice are not compromised.

After weighing the job ahead, the *Phoenix* is recommending a vote for William Weld and his running mate, Paul Cellucci. We don't pretend that this was a decision easily arrived at. It was one of the toughest choices we've had to make in our 24 years of publication. And it is based on months of close scrutiny.

Back in March, at a pro-choice fundraiser, Weld, in apparently unplanned remarks, announced his support for the concept of distributing contraceptives in high schools. (This contrasts with President Silber's restrictions on condom sales on the BU campus.) Coming as it did just days before the Republican convention, that position croaked Weld with the rock-ribbed convention crowd, who smirkingly handed out Weld-Cellucci condoms, assailed him with chants of "baby killer," and handed his primary opponent, Steve Pierce, a landslide convention victory that made him the prohibitive frontrunner for the nomination.

Yet it was also a crucial moment for the Weld campaign, one in which the candidate risked major political damage to speak his mind on a loaded issue that sends most pols into a fit of expedient moralizing. (Lest anyone think Weld chose to take a stand on a trivial matter, be apprised that one in seven Massachusetts teenagers is infected with a sexually transmitted disease each year and that public-health officials now openly worry that teenagers are directly in the path of the next wave of the AIDS epidemic.)

That is Bill Weld at his best — philosophically sound, politically fearless, and socially progressive. In the course of this campaign, Weld has shattered the bonds of political partisanship and time-worn Republican ideology to become a staunch advocate of a woman's right to choose, a supporter of gay civil rights, and a steadfast friend of the environment. That explains why in this topsy-turvy campaign season, he has attracted support from people and organizations like left-wing union stalwart Domenic Bozzotto, gay activist Vin McCarthy, the Women's Political Caucus, Mass Choice, an array of environmentalists including former local EPA head Michael Deland, and Roxbury anti-crime activist Georgette Watson. What these folks have in common is that they represent interests now placed at grave risk by economic turmoil, the social intolerance it often brings, and a Supreme Court just itching to reverse *Roe v. Wade*. They, like us, feel that Bill Weld is their best hope for a fair shake.

If you also believe that, in essence, political campaigns are exercises in helping voters divine the character of the candidates, then Weld has also passed that test. It's true that in an angry year of negative campaigning, no candidate can lay claim to the Mother Teresa mantle, but key components of Weld's psychic backbone have cut through the clutter. He is, on the one hand, the tough prosecutor who loaded up the US Attorney's office with Democrats, tackled the local political establishment, and took a hike when the stench inside Ed Meese's Justice Department became unbearable. But he is also a likable, internally comfortable man with eclectic interests (ranging from listening to Creedence Clearwater to compulsive jogging) and an ironic and easy sense of humor.

That does not mean that we approve of the entire Weld package. Some of his positions, from the embrace of the CLT petition to his support for the death penalty and the gun lobby, are, quite frankly, disturbing and ill-conceived. We also do not share his enthusiasm for shrinking the public sector, though given current fiscal realities and understandable voter angst over how tax dollars are spent, the question is not which candidate will streamline government but what the weapons of choice will be.

But for all his missteps, Bill Weld is the man we trust to govern this state in the four years ahead. When it comes to glibness, John Silber may hold an edge over Weld. But make no mistake: this tough-minded former prosecutor is every bit as smart and as competent as John Silber.

The bottom line is that this is a year in which progressive voters will have to trust their instincts. Our instinct tells us that given his record of respecting essential human rights, his stiff rebuke of the morality mavens who would impose their beliefs on others, and his fundamental decency, Bill Weld will be the kinder and gentler governor at a time when those qualities will be precious commodities — even as he finds himself having to "kick ass" at the State House. ❑

THE BALLOT QUESTIONS

1 **Question 1**: *should the state census be abolished?*

Proponents of this measure insist that the state census, which is used as the basis for legislative redistricting, is too costly and duplicates the federal census conducted at the start of each decade. If reforms are needed in the way the state census is conducted, let them go forward. But we believe that it is more reliable than the federal census and provides a valuable mid-decade population count.

Vote no on Question 1.

2 **Question 2**: *should the state place restrictions on the government's use of consultants?*

This question, crafted by the Massachusetts Organization of State Engineers and Scientists to tap into widespread anger about waste in government, is a classic wolf in sheep's clothing. Much of the debate here has focused on who would be considered a consultant, but we believe passage of the measure would force sweeping and destructive cutbacks in hazardous-waste treatment, bridge-and-road repairs, the Boston Harbor clean-up, and a wide range of badly needed social services.

Vote no on Question 2.

3 **Question 3**: *the CLT tax-and-fee rollback.*

Even the staunchest advocates of the petition now concede it could not be fully implemented on the prescribed timetable without extreme and undesirable consequences. Inscribing a sweeping, deeply flawed budgetary mandate into law strikes us as the worst possible way for the state to work its way out of its current fiscal plight. The proponents' argument that Question 3 is just like Proposition 2 $^{1}/_{2}$ — a taxpayer-relief package that threatens only the entrenched hackocracy — is fallacious. Huge local-aid packages from Beacon Hill helped municipalities mitigate the impact of Prop 2 $^{1}/_{2}$. If Question 3 passes, there will be no white knight and no statewide economic boom to ride to the rescue. The screw-you message will soon become a we're-screwed boomerang.

Furthermore, voters who correctly believe in the need for change should recognize that this was assured with the Weld and Silber primary nominations. Now let's give the next governor a chance to run the state, not pilot the *Titanic*.

Vote no on Question 3.

4 **Question 4**: *a measure changing election laws to grant easier ballot access for both individuals and political parties.*

Approval of this question would encourage more candidates to run for office and broaden public debate, with all the ensuing confusion and distractions that characterize true democracy in action. To us, the noisier the democracy, the better the democracy.

Vote yes on Question 4.

5 **Question 5**: *a proposal to earmark 40 percent of the revenue generated by income, sales, and corporate taxes, as well as the balance of the State Lottery Fund, for return to the cities and towns as local aid.*

We support generous state aid to municipalities, but this measure is far too restrictive. What our leaders will need most in these years of diminishing resources is a reasonable degree of flexibility to prioritize and spend as they — and we — see fit.

Vote no on Question 5.

6 **Question 6**: *should broadcast outlets give free and equal time to candidates for office?*

We believe in the spirit of this proposal, but not the letter. Broadcasters should do more to provide public-service programming that provides a forum equally accessible to legitimate candidates. But this proposal is a prescription for chaos, clutter, and litigation more suited to state-run media than to our system.

Vote no on Question 6. ❑

ENDORSEMENTS

RECAP

SENATE

Kerry ✔ **Rappaport** ☐

No contest. Incumbent Democrat John Kerry is a committed, hard-working, intelligent progressive. His opponent, Jim Rappaport, has run an expensive, cheap-shot campaign that offers no hint of senatorial heft.

CONGRESS

Atkins ✔ **MacGovern** ☐

Incumbent Democrat Chester Atkins is a far superior choice over his conservative, anti-abortion foe, John MacGovern, in what looks like a close race. We also endorse incumbent congressmen Silvio Conte, Barney Frank, Nick Mavroules, Joe Kennedy, Joe Moakley, and Gerry Studds.

ATTORNEY GENERAL

Harshbarger ✔ **Sawyer** ☐

Democrat Scott Harshbarger is an energetic, far-sighted law-enforcement pro who can be a great attorney general. Republican Bill Sawyer's simply not in his league.

TREASURER

Galvin ☐ **Malone** ✔

Republican Joe Malone deserves the nod as a fresh face who is more likely to reform this office than is veteran political infighter Bill Galvin.

AUDITOR

DeNucci ✔ **Murray** ☐

Democrat Joe DeNucci is an experienced, honest, and active public servant. His opponent, Douglas Murray, is GOP cannon fodder.

SECRETARY OF STATE

Connolly ✔ **McCarthy** ☐

In this contest, incumbent Democrat Michael Connolly, facing a very weak candidate in Republican Paul McCarthy, is simply the only logical choice. ❑

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It was a great year for talk radio, an ordeal for newspaper scribes, tricky going at the debates, and dangerous on the airwaves. A review of the candidates and the communicators during the election season.
8 **MARTYR OR SLUMLORD?** by Sean Flynn
The city, the state, and a slew of affordable-housing activists would like Alphonse Mourad out as owner of the Mandela complex. But he claims to be the victim of a racist witch-hunt.
9 **SECTION 8 SHAKEOUT** by Maureen Dezell
How a program designed to put a roof over the heads of the most needy is being used by greedy landlords to freeze out the working poor.
11 **TALKING POLITICS** by Ric Kahn
The students finally have their say in the superintendent search process.

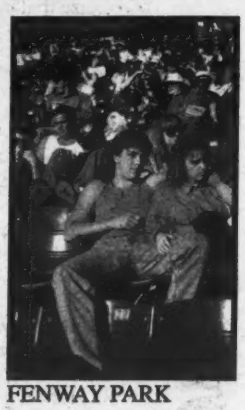
LIFESTYLE

LIFE *SANS* ATM

2 **URBAN EYE**
This week, Boston's Bulletin Board goes shopping for firewood, sips coffee at Beans, checks out postcards for the environmentally conscious, and talks to wacko shoe designer John Fluevog.
3 **AN OPEN LETTER TO BANKERS** by Caroline Knapp
A real-life horror story of life without an ATM card.
4 **WORKING THE FLOOR** by Timothy Gower
A behind-the-scenes look at how three bouncers keep the cool in the clubs.
6 **TALKING TURKEY** by Mike Bailey
A pre-Thanksgiving guide to buying, stuffing, and roasting your bird.
7 **GET *ME* REWRITE? FORGET IT** by Maureen Dezell
Like much of her painstakingly investigated, poignant work, Boston Globe *reporter Eileen McNamara's recent series on infant mortality shook the city. In this profile, McNamara talks about how she gets the job done.*
8 **THE STRAIGHT DOPE** by Cecil Adams
9 **AID & ACTION** compiled by Gail Mandel
10 **DINING OUT** by Robert Nadeau
Caribbean flair at Sibel's. Plus the Phoenix *restaurant guide and cheap eating at Bartley's Burger Cottage, in Harvard Square.*
14 **THE PUZZLE** by Don Rubin

ARTS

TWO TRAINS RUNNING


FENWAY PARK

2 **8 DAYS A WEEK**
If it's hot, it's in the Phoenix, *so pay a visit to our listings pages before you step out. If you're movie bound, turn to "Flicks in a Flash," Boston's most inventive film guide. For the latest news in the arts world, read up on the "State of the Art." And in "Next Weekend," Bill Marx can't keep quiet about the arrival of the San Francisco Mime Troupe.*
6 **THEATER**
Carolyn Clay gets on track with August Wilson's Two Trains Running *and gets the* Tru *facts from Robert Morse; Banning Eyre sings of* Sarafina's *virtues; Bill Marx flies with the Karamazovs and diagnoses the madness of* Woman in Mind*; and Gail Ross visits Isak Dinesen's Africa with* Tanne.
10 **FILM**
Peter Keough says Jacob's Ladder *is missing a few rungs, but he has high praise for the MFA's program of cinema from Taiwan; Gary Susman interviews Adrian Lyne, director of* Jacob's Ladder*; he also catches a movie in, of all places, Fenway Park; Steve Vineberg gets trapped inside* The Man Inside*; Robin Dougherty is more than happy to* Tune In Tomorrow. *Plus, in "Trailers,"* Graveyard Shift *and* Sibling Rivalry.
13 **ART**
Rebecca Nemser appraises the new work of Gregory Gillespie, the legacy of Keith Haring, and the far-sitedness of Pia Massie.
14 **MUSIC**
Lloyd Schwartz cherishes Witold Lutoslawski's performances of his own music with the BSO; Jim Macnie and John Mello explain why rock and roll is a Complex World*; Sandy Masuo tells how Scatterfield won the November Demo Derby; Wes Eichenwald hefts the "Rock of Boston"; Ed Hazell assays the sound of Art Farmer and Clifford Jordan; Jon Garelick listens to* Red Hot + Blue *and finds that modern pop has much to learn from Cole Porter. Plus, in "Live and on Record," Mary Chapin Carpenter and Redd Kross.*

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COMING NEXT WEEK

In Lifestyle: Letterheads — how David Letterman has inspired a generation of obnoxious young adults. Plus, adult education classes adults could really use and a behind-the-scenes look at a handwriting analyst. In Arts: Stephanie Zacharek on the return of Ed's Redeeming Qualities; Ted Drozdowski talks with Exene Cervenka; Carolyn Clay on *Tru*; and Peter Keough on *The Krays*. Plus, a special supplement to the Ski and Travel Show at the Bayside Expo Center.

Credits: Akos Szilvasi (with News), David Sipress (with Lifestyle), and Richard Feldman/Huntington Theatre Company (with Two Trains Running *in Arts) and John Nordell (with Fenway Park in Arts).*

LETTERS

We welcome responses from readers. Letters should be typed (double spaced) if that's possible, and every letter must include the writer's name and address, as well as a telephone number (we'd appreciate one where we can reach you during business hours). The last is solely for purposes of verification: as you can see on this page, only the writer's name and town are printed, and these may be withheld if there is good reason.

All letters are subject to editing for considerations of space, fairness, and literacy.

HIGHBROW SEXISM

Oh, get off it! You are going to tell me that in the process of compiling a list of 25 prominent Bostonians — those who are "well-bred, well-read, and well-fed" — you could think of only two women who qualified? I find that extremely difficult to believe. In only a few minutes, I managed to come up with a number of Bostonian women with impeccable "highbrow" characteristics. As a *Phoenix* reader, I would have been very interested to know their literary, cinematic, and culinary preferences. It certainly doesn't look like I'm going to find out.

I look to the *Phoenix* for an alternative perspective of the arts, news, and culture. In turn, I expect a certain level of awareness and sensitivity. This time you didn't even come close.

Rachel K. Anderson
Boston

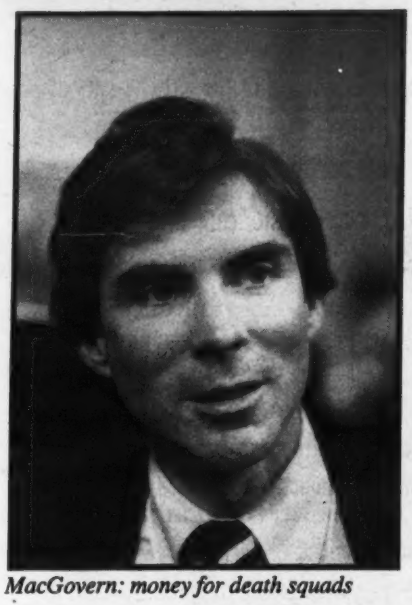
GAYS DISCOVER GOP

Jon Keller's fascinating analysis of shifting party loyalties in the governor's race ("Who's with Who?," News, October 12) evoked much of the drama, color, and intensity of what is probably the most important race in the last 20 years.

While the atmosphere is certainly chaotic, the political forces at work signify more than haphazard alliances. They represent new directions in both parties. With Silber's nomination, the arch-conservative right-wingers in the Democratic Party, who have fought inclusion of gays, minorities and women's issues for years, have scored a resounding victory. Silber's real running mate is Billy Bulger. If these two win, they will systematically crush and disempower the liberal wing of the party and bring in an army of their own followers.

For gays and lesbians, in particular, this situation seems tragic, given their long-standing dependence on the Democrats. But amidst the gloom, an unexpected brightness has arisen in the form of the Weld-Cellucci ticket. While the Democrats have taken a giant step backward with Silber, Bill Weld's victory has brought the Republicans out of the dark ages and into a more inclusionary, pro-civil rights era.

On October 10, the Coalition for Lesbian and Gay Civil Rights made an historic move: we became the first gay rights organization in Massachusetts political history to endorse a Republican for governor. On receiving the Coalition's endorsement in front of the JFK statue at the State House, Weld promised to oppose and speak out against any attempt to weaken or repeal



MacGovern: money for death squads

the gay rights law. His running mate, Paul Cellucci, who was the featured speaker at a rally in support of the Hate Crimes Bill a week earlier, pledged to make fighting anti-gay violence one of the new administration's top priorities.

Minorities learn important lessons about survival and about trusting their instincts as they struggle against prejudice. Transforming loss into meaningful change and growth is a skill carefully developed by those who do manage to survive adversity. While others distressed by Silber are sitting this race out, gays and lesbians have seized the opportunity to make two very powerful political statements.

The first message is that gays will mobilize statewide, in loud, public ways, to sink John Silber and the bigotry he represents; the message to the Democrats is that any time they nominate this brand of person, the protest will be so vociferous that the ship will sink. The second, more positive and exciting, message is that the time has come to untie the ropes that have fastened gays and minorities to the Democrats and begin to organize and press for visibility in the Republican Party as well.

This sense of finally having a voice in both parties, this newfound knowledge that there is, indeed, a viable option to the cruelty and inhumanity of Silber, may ultimately make the governor's race in Massachusetts in 1990 a turning point in the gay and lesbian civil rights movement.

David LaFontaine
Lobbying Director for the Coalition for Lesbian and Gay Civil Rights
Cambridge

BETTER VENTILATION OF ISSUES

I concur with your endorsement of Question 4, The Fair Ballot Access Initiative, but I wish to dispute your assertion that the Initiative "could lead to greater confusion and ballot skullduggery." ("Endorsements '90," News, October 26)

The prediction that easier ballot access will lead to such skullduggery as the selection of "front" candidates to water down support for an opponent, is confounded by the evidence from other states, *43 of which currently have less restrictive ballot access requirements than Massachusetts.*

As for "confusion," the claim is that the more candidates, the greater the confusion is a non sequitur. What could be more confusing for the average voter than walking into a polling place in what is supposedly the world's greatest democracy and finding only one candidate (usually a Democrat) for many offices?

Voters in this state are already confused by the present system. Polls confirm that a large proportion of voters believe that the current two-party dominance by the Democrats and the Republicans is enshrined in the United States Constitution.

Furthermore, awareness of the candidates should not be confused with awareness of the issues. There is much evidence that the inclusion of more third-party candidates (most of whom tend to be highly issue oriented) would serve to force all the candidates to clarify and sharpen their positions.

Lastly, freed from inappropriately burdensome ballot access restrictions, third-party candidates would be able to devote much more of their resources to getting their diverse messages out to the voters, enhancing the information available to the public and thus increasing the possibilities for informed voter choice.

Oakes A. Spalding 3rd
Massachusetts Libertarian Party
Cambridge

MacGOVERN WOULD SUPPORT TERROR

John MacGovern ("Don't Bet Against Chet," News, Oct. 5) would send more of our tax dollars to the military in El Salvador. In a recent interview (David Brudnoy Show, WBZ Radio, Oct. 19) John MacGovern stated that one of the few good ways we can spend our tax dollars is to send them to Salvador's military. If elected, he would vote to restore full funding.

Given the Salvadoran military's involvement in tens of thousands of death-squad killings, including the November 16 killing of six Jesuit priests, their housekeeper, and her daughter, we find John MacGovern's position truly appalling and unacceptable.

Given the many fiscal challenges facing our country, clearly our tax dollars would be better spent at home than funding the death squads in El Salvador.

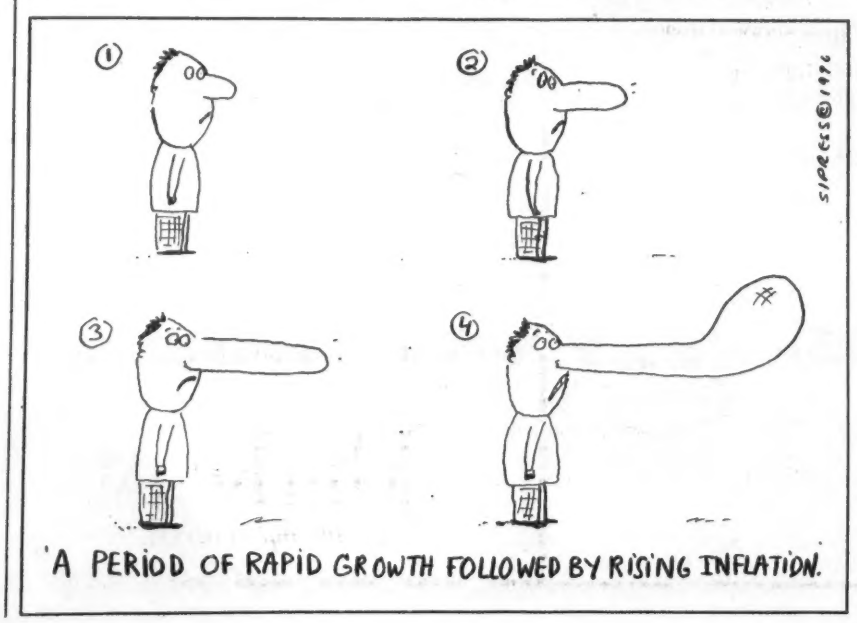
The abuses by Salvador's military are monumental and well documented. The US Congress's Arms Control and Foreign Policy Caucus in a report entitled *Barriers to Reform* published in May 1990 states that:

"Fourteen of the 15 officers in El Salvador's primary commands have risen to their positions despite having had documented abuses of human rights carried out by troops under their command, including Chief of Staff Rene Emilio Ponce, the minister and two vice ministers of defense, the heads of three security forces, and five of the six major brigades."

Despite the thousands of documented abuses, to this day, not one officer has even been brought to trial. The military's resistance to reform is the roadblock to the UN sponsored negotiations to bring about democratic reform and to find a peaceful solution to the war.

At a time when both the House and Senate have moved to cut military aid to El Salvador, John MacGovern still believes in a failed and inhumane policy. The Fifth Congressional District, as well as people struggling for peace and democracy in Central America, needs Chet Atkins.

Richard Trubey
Fifth District Citizens Concerned About Central America
Westford



CORRECTION

In the October 19 issue we referred to jazz vocalist Kim Marcoux as a "lounge singer," a term we said was used by Frank Sinatra to describe the intimate song delivery of folks like himself and Tony Bennett. In fact, Sinatra's term was "saloon singer." Apologies to Ms. Marcoux and Ole Blue Eyes.

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James Rappaport: This is how the Massachusetts press describes his campaign:

Slimeball.
"Rappaport, who is spending a ton of his father's money. . .waging a slimeball of a campaign."
—*Boston Globe*, 10/21, Mike Barnicle column

Sleaze.
"He has taken the sleaze factor to a hysterical extreme."
—*Taunton Gazette*, 7/20, Michael Reardon column

Stupid.
"Rappaport makes Rappaport look downright stupid."
—*Parkway Transcript* (Dedham), 7/4, Paul Reid column

A joke.
"Threatening to make his candidacy a joke."
—*Boston Globe*, 10/17, Thomas Oliphant column

Cheap shot.
The Rappaport ad "was the closest thing to a cheap shot the 1990 campaign has seen."
—*Boston Herald*, 6/18, Andrew Miga column

Embarrassing.
"Rappaport's campaign has been plagued by snafus which can be characterized, at best, as embarrassing, and at worst, as lacking in integrity."
—*Lowell Sun*, 9/11, editorial

Trash.
"Rappaport's US Senate campaign is processing more trash than the Resco plant."
—*Boston Globe*, 7/21, Alan Lupo column

Insulting.
The Rappaport campaign "has been downright insulting to endure."
—*New Bedford Standard-Times*, 10/24, editorial

Rubbish.
"The latest TV ad bankrolled by rich kid James Rappaport is pure rubbish."
—*North Shore Sunday*, 9/30, Howard Iverson column

Smears.
"Rappaport has run a reckless, lie-laced campaign that's. . . alternated between headline-grabbing smears."
—*Boston Phoenix*, 9/20

Knucklehead Smiff.
"I find myself thinking a lot about Knucklehead Smiff, usually whenever Jimmy Rappaport's plywood face appears on my TV screen."
—*Boston Herald*, 10/14, Peter Gelzinis column

Half-truths.
"The litany of half-truths, misrepresentations and outright lies [Rappaport's] campaign has unleashed about Kerry."
—*Middlesex News*, 10/19, editorial

Gutless.
"The crummiest ad in a crummy year, a gutless attack."
—*Boston Globe*, 9/27, Robert L. Turner column

Ugly.
"Not only an ugly tactic but an inaccurate one."
—*Fitchburg-Leominster Sentinel & Enterprise*, 6/17, editorial

Hypocrisy.
"Rappaport's politics smack of hypocrisy."
—*The Tab*, 10/23, editorial

Distortion.
"Negative campaigning based on distortion."
—*Cape Cod Times*, 6/11, editorial

Slander.
"A slick, superficial, carefully scripted image dripping with slander and innuendo."
—*Attleboro Sun Chronicle*, 10/7, Jeffrey Peterson column

How you can fight back.

So far James Rappaport has spent almost $3.3 million of his own money to run for U.S. Senate. Nearly every dollar has been spent attacking John Kerry and distorting his record.

Meanwhile, John Kerry has been endorsed by the *Boston Globe*, *Middlesex News*, *The Tab*, *Springfield Union-News*, *Boston Phoenix* and *New Bedford Standard-Times*.

But editorial support is not enough. John Kerry needs financial support. He needs you—and thousands like you—to help him now.

Despite the damning criticism, James Rappaport hasn't changed his tactics. He is still spending millions to smear John Kerry.

He could succeed. Unless you help.

Send a contribution to John Kerry as soon as you can.

Enclosed is my contribution for $_____.
(Payable to the Kerry for Senate in 90 Committee.)

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Name (please print)

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Address City Zip

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Employer Name and Address (required by federal law)

Clip and mail to Kerry Committee, 20 Park Plaza, #227, Boston, MA 02116.
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John Kerry.
Leadership in action.

Paid for by the Kerry for Senate in 90 Committee; (617) 451-1990; Wesley Finch, Chairman

MEDIA

How talk radio, the daily press, the TV debates, and political ads shaped the campaign season

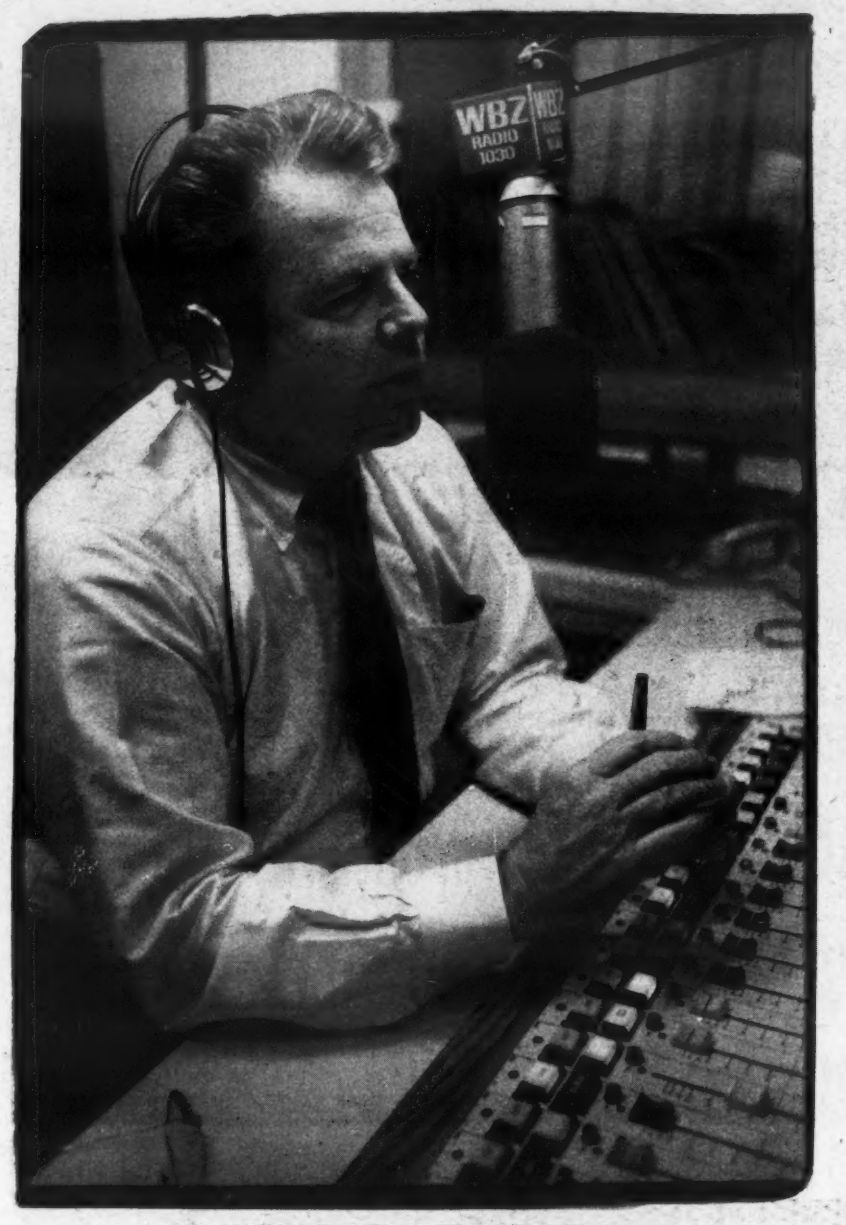
by Jon Keller and Mark Jurkowitz

The day after Frank Bellotti and John Silber debated for the final time prior to the September 18 primary, Boston's media was a Tower of Babel. To the *Boston Globe* and the *Boston Herald*, Silber's answer to a question about why he had not given a major speech on crime in the troubled Area B police district ("There is no point in my making a speech on crime control to a group of drug addicts.") had been a fatal gaffe. PUNDITS SAY SILBER LOBBED A LEMON, headlined the *Globe*. (Silber's comment would be "the legacy of the debate," predicted ubiquitous UMass/Boston chin-scratcher Paul Watanabe.) "A whole seven weeks of Pierce vs. Bellotti or Weld vs. Bellotti. It's going to be enough to set off your bull — I mean nonsense detector," moaned the *Herald*'s Howie Carr. That night, the TV newscasts were full of angry reaction to Silber's comment, spiced with clips of a searing tirade by Silber against TV-news "distortions" during a post-debate interview with Channel 7. For these poll-oriented, pundit-dependent, controversy-hungry reporters and columnists, the clamor over this latest "Silber shocker" had obscured a halting debate performance by Bellotti and unlatched the trap door beneath what polls were showing was a faltering Silber campaign.

But elsewhere within the media, different voices were heard. On talk-radio programs across the city, caller after caller defended Silber's Area B comment, seconded his accusation of media distortion, and accused Silber's post-debate critics of politically motivated mau-mauing. Many callers noted that for most of the debate, Silber clearly outclassed the faltering Bellotti. Some brought up the topic of Evelyn Murphy's withdrawal from the campaign — a maneuver allegedly negotiated between the office of Bellotti, Murphy, and operatives for Governor Michael Dukakis — and Silber's charges, being hammered home with a paid TV-ad campaign, that the move constituted a back-room deal between political insiders.

Some elements of the local media still haven't recovered from the shock of what happened a week later. And therein lies the intriguing story of the media's 1990 campaign performance, a time when sea changes in the clout and role of the various media in some ways mirrored the intense upheaval affecting state politics. When a three-term governor just a few years removed from landslide re-election can't even outspin lowly radio talk-show hosts and tabloid columnists, it shouldn't come as a surprise that the city's dominant daily newspaper found its political influence largely gelded. With the citizenry of a putatively liberal state caught up in an anti-tax fervor, it follows that talk radio, the perennial mouthpiece of unvarnished populism, should be in ascendance. Paid TV ads used to be the way to get your name out, and still are; yet in this year of public contempt for the flip-flopping, dishonest pol, candidates whose TV messages didn't match up precisely with their public records risked being sunk by their name recognition.

It's been a wild, king-making, reputation-shattering year. And for the media, the process of assessing the damage and finding their proper places amid the strange new landscape is just beginning.



Liberal WBZ talk host Peter Meade was a scathing Dukakis critic.

Photos by Kathy Chapman

Talk radio

Exactly one week to go before voting day, and where do a group of handicapped human-service recipients go to stage a rally against the CLT petition? Bill Weld's front lawn? Howard Foley's back yard? GOP headquarters?

Try the Brookline Avenue sidewalk in front of WRKO-radio's studios, where about 50 picketers gathered on October 30 to protest against the station's pro-CLT talk-show-host roster. "RKO Talk Hosts Unfair To The Poor," read one sign. "Stop beating up on the needy," shouted a woman to WRKO host Gene Burns as he waded into the crowd to do live interviews for his midday talk show.

The anti-CLT activists aren't the only political players this year to cluster around the talk-radio beacon like mosquitoes to a bug-zapper. In its final weeks, the 1990 campaign has been increasingly devoted to radio-talk-show appearances, from which the daily print coverage flows and the day's conversational buzz is generated.

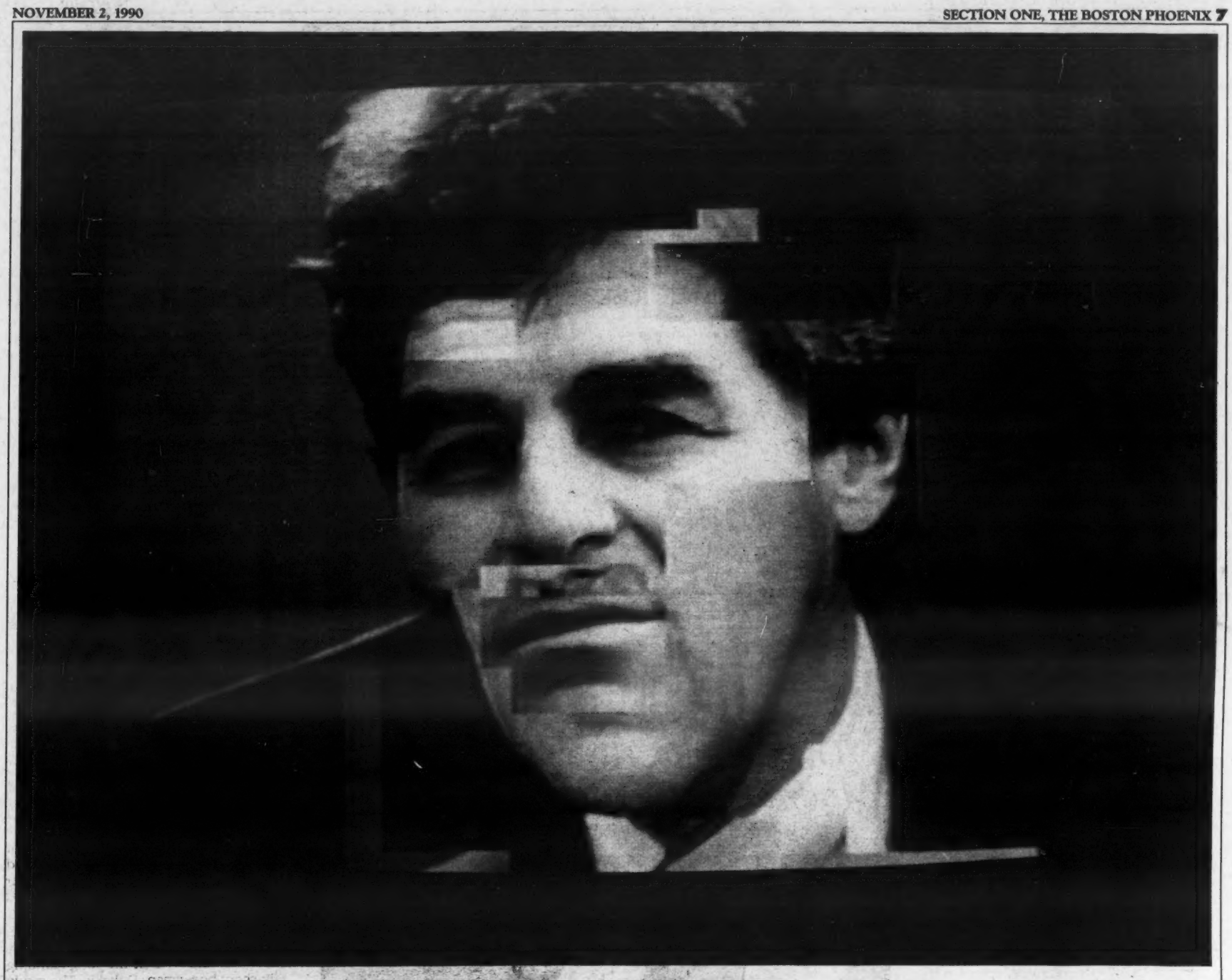
They used to laugh at talk radio and its devotees. The late *Globe* columnist George Frazier's favorite adjective for talk-show callers was "dizzgusting." A 1988 Becker poll measuring talk radio's impact referred to a perception of the talk-show crowd as "downscale in terms of intelligence and income." Michael Dukakis, criticizing talk-show hosts in his 1989 veto message, invoked the patronizing epithet traditionally used to belittle talk-radio's practitioners: he called them "talkmasters."

But the talkmasters are having the last laugh. It's been all too easy in the past for entrenched politicians and print-media snobs to dismiss the numerically narrow talk-show crowd as a fringe element of blue-collar malcontents and semi-crazed insomniacs. But those who did so this year suffered the consequences. Beginning as early as late 1988, the talk-show crowd's perennially fed-up gestalt coincided with that of a broader electorate stressed by recession and livid at the long-standing talk-show bogeyman, Dukakis. The result: talk radio was first to sniff out the rising bile of citizen revolt, was quick to capitalize upon it in a way that made the medium and its on-air talent a major focal point of political debate, and provided the perfect populist forum for 1990's exercise in mass spleen-venting.

For those who bothered to listen, perhaps the most significant undercurrent of the campaign season was developing on talk radio long before primary day. Animus toward Dukakis has been a long-time staple of local talk radio. But since the 1988 campaign, relentless daily Duke-bashing by virtually every talk show statewide (critiques of Dukakis by WBZ's Peter Meade, arguably the most liberal of Boston talk-show hosts, were among the most scathing) helped both to boost Dukakis's negatives to historic highs and to keep the blame focused there through the ensuing months of rapid fiscal decline. Candidates such as Evelyn Murphy, Frank Bellotti, George Keverian, and Jim Shannon might have fantasized about fudging their Dukakis connections back in 1989, when the governor was loathed by only half the electorate; by primary day, with Dukakis seen unfavorably by more citizens than thought ill of Richard Nixon the day he resigned the presidency, these and other candidates tainted by association were cooked.

One of the political establishment's most crucial mistakes may have been the manner in which it lashed out at its talk-show tormentors. A late November 1989 page-one *Globe* article on talk-radio's contribution to the state's "poisoned politics" served only to elevate the stature of WRKO's "governors" (Williams, Carr, and CLT head Barbara Anderson) and convince national media such as the *Washington Post* to publicize them. (Another result of the *Globe*'s counterattack, according to a subsequent *Globe* profile of a suburban family's reaction to the political crisis, was to insult angry voters, who resented the implication that they draw their beliefs from radio talk shows.)

Candidates who sensed the unprecedented impact of talk radio and exploited it for their own ends flourished; the rest faltered. Frank Bellotti never got it. His radio appearances were tepid, defensive, and, as the primary wore on, abandoned.



"He was uncomfortable taking calls, it was clearly not his medium," says Meade. Evelyn Murphy was hardly better. She ducked the talk shows entirely through most of the race, surfacing for an odd radio blitz during her campaign's final, post-coup-flame-out days that was reminiscent of Lee surrendering at Appomattox. Weld delivered some of his best lines on radio and milked Williams's audience for all it was worth, frequently calling in from his car phone to comment on breaking news stories. Steve Pierce, by comparison, was stiff, technical, and less readily available. Joe Malone built a cushion of voter comfort largely through a heavy buy of warm, fuzzy "Joe Malone Reports" on talk radio. And without the near-unanimous backing of the talk-show fraternity, how obscure would the CLT petition be?

But above all others, John Silber seemed instinctively to grasp the importance of the talk shows for reaching and consolidating a key core of support. Silber's final day of pre-primary campaigning was spent making the talk-show rounds. "I think talk radio is probably the best single means of meeting a large number of people," he said.

From Silber's perspective, it's easy to see the medium's advantages. The length of most talk-show interviews gives Silber ample time to expound and explain his views. There are few hosts or callers he can't out-debate. Most important, Silber's brand of bluntspeak, so alien to political regulars, is little more than typically provocative talk-show-host gruel. And that last fact, familiar to even casual listeners but hidden to those whose car radios never leave the FM band, helps explain the mystery of Silber's imperviousness to the damage his shockers were supposed to have caused him. Long before the Area B fallout, callers to Boston talk shows were quick to defend Silber against print and TV criticism of his "welfare magnet" remarks in January and his "ripe . . . time to go" comments in July. What reporters, columnists, and their pet "experts" saw as hopelessly insensitive gaffes were seen again and again by the talk-show partisans as refreshingly honest talk, the actions of a non-politician willing to take on entrenched institutions — highly desirable labels to a cynical electorate.

Rappaport's "Metamorphosis" ad was red meat for Republicans.

It didn't hurt a bit that Silber's analysis of the negative coverage his campaign has received — the newspapers and TV stations are out to get me — meshed with a suspicion of those media long held by many talk-show hosts and listeners. "Talk radio may be dangerous in that so much may be influenced by the passion of the moment, but it's better than having 30 TV and print people sitting around deciding what information we'll have to deal with," says David Brudnoy of WBZ.

Print journalism

"The print media will survive [the campaign], as they always have," notes political consultant Michael Goldman, with a smile, "because they'll write the history."

Maybe, but it'll take some very clever revisionism to paint a positive picture of newspaper journalism in an election year when it played a variety of unflattering roles — target, false prophet, and disoriented victim. In this campaign, the princes of the printed page were relegated to near-irrelevancy.

The basic problem was the inability to detect the wave of public anger that John Silber read so successfully — and to understand how this political environment inoculated him against any of the fallout from the so-called Silber shockers.

The critical moment came after the BU president's July 17 remark — when dis-

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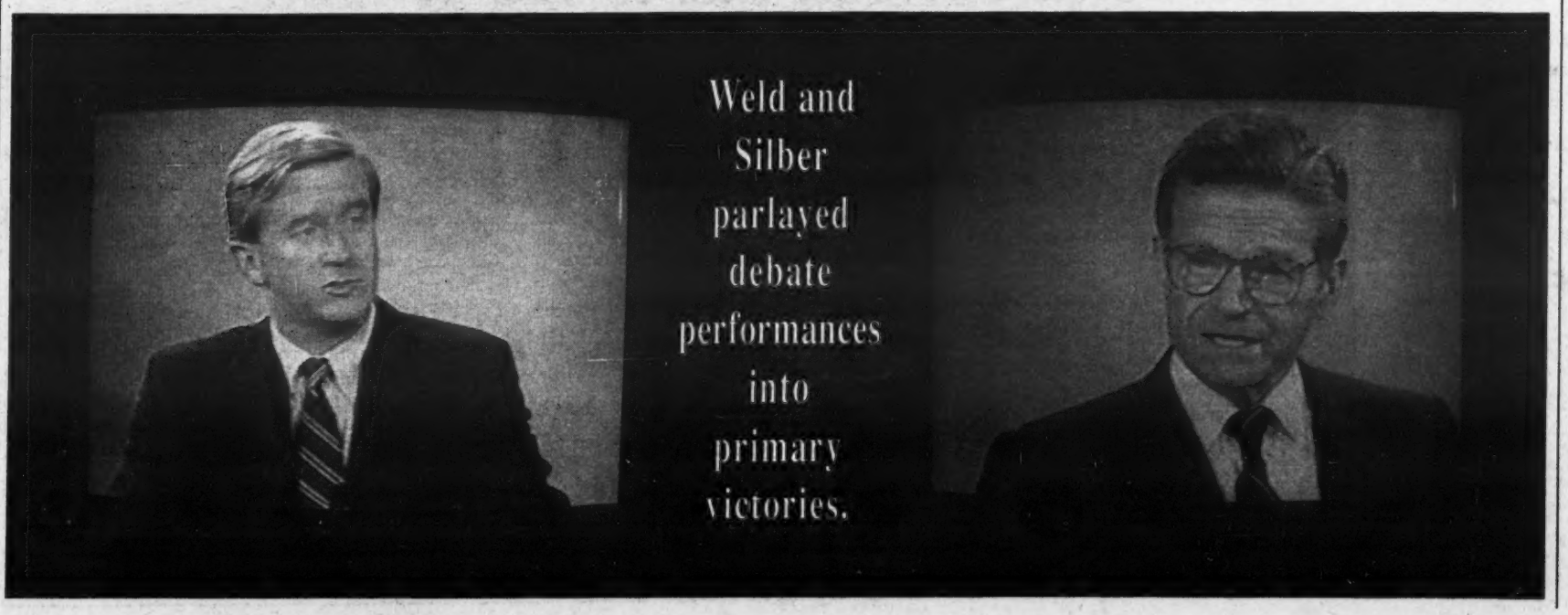
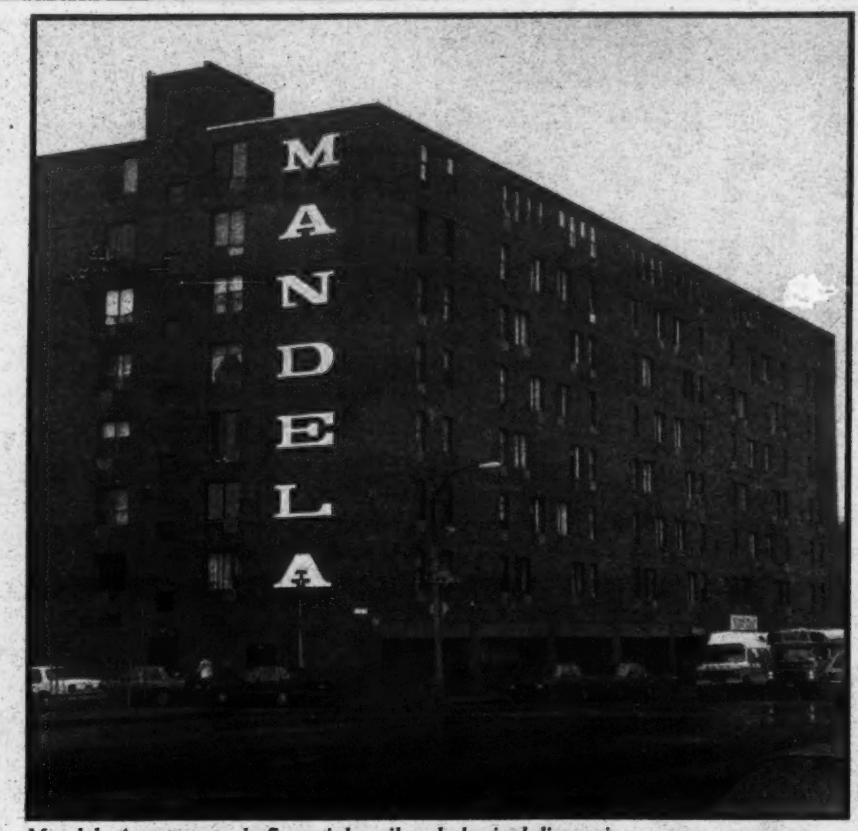




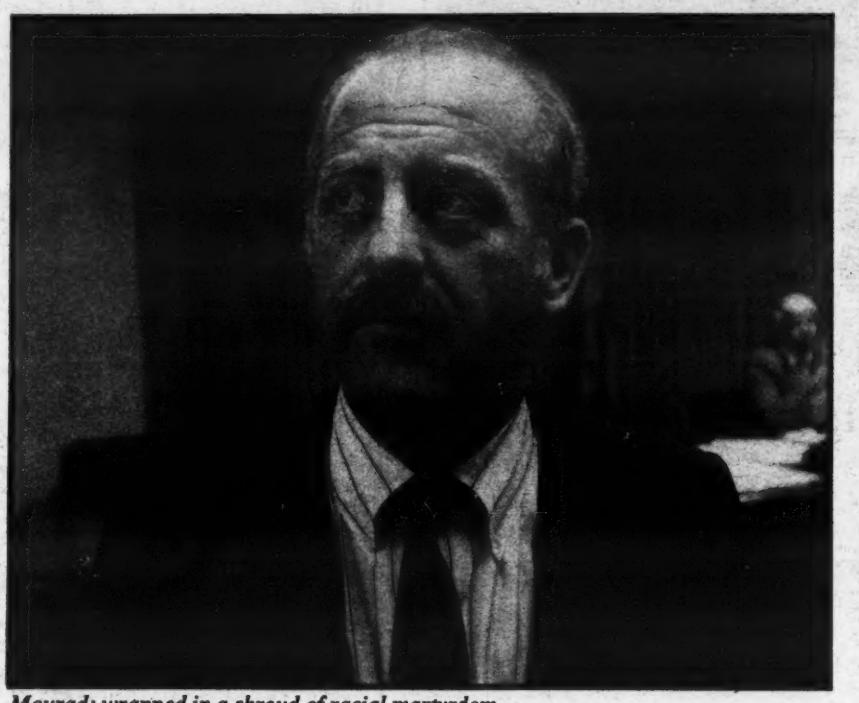
Mandela Apartments: in financial peril and physical disrepair

JOHN NORDELL

Martyr or slumlord?

The complex case of Alphonse Mourad and his Mandela project

by Sean Flynn



Mourad: wrapped in a shroud of racial martyrdom

AKOS SZILVASI

If nothing else, Alphonse Mourad comes prepared. A rumpled green sweatshirt hanging loosely on his slim frame, the contentious Roxbury landlord with the graying mustache and curly hair carries with him a stack of papers — newspaper clippings, letters, press releases, court records — a good six inches thick. "A bible," he calls it, a thoroughly documented history of The System's conspiracy to destroy him, to evict ruthlessly 1500 or so tenants from his Mandela Apartments, and generally to stomp on poor blacks and Hispanics everywhere.

Two pending lawsuits, one against his wholly owned company, V&M Management, the other against him, the company, and three of its employees, are merely part of that plot, he says. On September 10, the Boston Redevelopment Authority (BRA) filed the first, against V&M, claiming that since 1982 it has withdrawn well over $1 million in assets from the 276-unit, federally-subsidized Mandela complex — money the authority wants paid back to the project. The very next day, the Attorney General's office dropped another complaint on him, alleging he is a slumlord who uses a system of intimidation, favoritism, and outright deception to stave off a tenants' revolt. That office wants a receiver to take over the project. Racist conspiracies, this Lebanese landlord says, both of them.

Nine years and millions of dollars in federal subsidies after he bought Mandela, Mourad's numerous critics — the city, the state, and tenants-rights and affordable-housing advocates — say he's left the property in financial peril and physical disrepair. And they want him out.

"Mourad's one of the worst slumlords in the city," says Peter Dreier, the BRA's housing director. "The major issue here is the terrible conditions at the development, his exploitation of the tenants, and his ripping off the project for personal gain. . . . And he's trying to deflect attention away from his own corruption and mismanagement."

Mourad has consistently responded by wrapping himself in a shroud of racial martyrdom, clouding and distorting his half-decade-long battle with the city with a relentless PR campaign pushing a paranoid, almost surreal, vision of a white-sheeted conspiracy to turn Mandela, and the whole of Roxbury, into a yuppie paradise.

Exhibit one for the defense: fried chicken.

About a third of the way through the AG's 43-page complaint (backed up by 100-plus pages of supporting evidence), the state recounts a Beacon Hill rally by tenants last August 14 to protest ongoing inspections of the Mandela property. The 100 or so tenants were led to attend, no doubt, by Mourad's and his employees' telling them the inspections would end with their being thrown out into the streets. And it probably didn't hurt that Mourad and his employees, according to the complaint, made the protest signs, provided buses to get the tenants to Beacon Hill, and "gave them a free meal of fried chicken. . . ."

Mourad is incensed about that line. "The tenants couldn't believe it," he says. "It was very insulting, very degrading. . . . I think this tells you the mentality of the system, how they think about blacks and Hispanics. And this is why we're having problems."

In words that switch frequently from humble to messianic to defiant, Mourad describes himself as both an honest businessman and a righteous defender of the people. The powers he's battling, meanwhile, include Mayor Ray Flynn, the BRA, the attorney general, city and state housing inspectors, at least one city councilor, the Massachusetts Tenants Organization, the *Boston Globe*, Greater Boston Legal Services, and the League of Women Voters (LWV).

With all these people after him, Mourad says, "it's amazing I'm alive. I mean, everybody who knows says, 'I don't know how he did it. That's going to be quite a story someday to see how he did it.' "

Perhaps. But unless Rod Serling steps in with one killer of a twist ending, it doesn't look as if Mourad's going to come out a hero.

Two conflicting views

Mourad, who had owned a few lodging houses in the South End before selling them off in the '70s, bought Mandela in 1981. Then known as the Westminster-Willard Apartments (comprising 276 units in buildings on Lower Roxbury's Washington, Hammond, Greenwich, Windsor, and Northampton Streets, as well as Shawmut Avenue), Mandela was built in 1969 by a non-profit corporation using federal money. The builder eventually went bankrupt, and the US Office of Housing and Urban Development (HUD) took possession of the property. HUD sold it to Mourad for $1.4 million — $149,256 cash down, the rest financed through a HUD mortgage. In addition, he signed a 15-year contract for rental subsidies through HUD's Section 8 Certificate program, wherein tenants pay a percentage of their income toward rent (30 percent currently) and the feds pick up the difference. Value of the subsidies: up to $1,286,160 a year.

From here, there are two distinct versions of history. One is Mourad's, the other the city's, the BRA's, the AG's, and tenant activists'.

Mourad says that since 1981, he has pumped more than $2 million of his own money into the project to keep it afloat, and that harassment, extortion, an unfair tax system, insufficient HUD funding, vandalism, and unwarranted litigation by the city, the BRA, and others have left him in considerable debt and dire financial straits. (He says he's spent a million bucks on legal fees alone.) Gangs and drug dealers, unchecked by police, have left the neighborhood under siege, he says, imperiling his tenants. Despite that, the property is "a palace" compared to other low-income housing developments; he says he's rehabbed "at least" 200 units, and evicted, in just 18 months, 122 tenants for drug dealing, prostitution, and other criminal behavior. He maintains that he's been "a fighter" for his tenants, taking on the white power structure and shepherding a power-to-the-people movement cast in the spirit of Nelson Mandela. The fact that V&M Management is staffed by tenants, he argues, is proof of his sincerity. All he wants now, he says, is to sell the develop-

See MOURAD, page 12

The solution: sell out to the tenants

Landlord Alphonse Mourad and his many critics agree that the best ending to the battle over the troubled Mandela Apartments would be for the 276-unit development to be sold to tenants as a limited-equity cooperative. Only trouble is, city officials and housing advocates fear Mourad's trying to screw his tenants in the process.

Although he's been trumpeting the co-op conversion (in which residents would gain the benefits of home-ownership but the apartments would remain affordable through their financing structure) for three years, Mourad has yet to come up with a proposal that satisfies outside analysts. In fact, critics say, Mourad's most recent attempt at co-oping Mandela merely adds to the evidence that he's a manipulative and disingenuous profiteer. Not only is the plan itself under fire, but so, too, are the consultants who drew it up and the tenants' organization that's negotiating it.

"We'd like nothing more than to have a legitimate tenants' group working with a legitimate set of consultants to develop a financially viable and stable co-op," says Peter Dreier, housing director for the Boston Redevelopment Authority (BRA). "Unfortunately, none of those pieces are in place right now."

It's impossible for outside analysts to calculate exactly how much the tenants should pay for the complex, since Mourad has refused to supply both complete financial records and independent estimates of how much it will cost to rehab Mandela. But the consensus on the most recent asking price — $8.4 million, plus an additional $1.4 million in outstanding taxes — is that it will reap a windfall profit for Mourad and send the co-op spiraling into bankruptcy. Vincent O'Donnell, director of development at the Massachusetts Community Economic Development Assistance Corporation (CEDAC), a quasi-public agency that provides technical assistance to non-profit and co-op housing developers, says $2.5 million is a more realistic price — and even that might be too high.

Yet sources familiar with the company that drew up the plan, Real Property Managers (RPM), aren't terribly surprised it's a bum deal for tenants. On its résumé, RPM lists three co-op projects it's handled, one of which is Mandela. The other two are hardly rave-ups: one is bankrupt and the other, the Charlame Apartments, came screaming to CEDAC for a bailout after firing it's first consultant, RPM Vice-President Othello Mahone. Says CEDAC deputy director Michael Gondek: "I think it's one of the worst jobs I've ever seen by somebody."

Those who've seen the aftermath of Mahone's work don't hold out much hope for Mandela. Dianne Wilkerson, the attorney now representing the Charlame co-op association, says that if Mourad is recruiting people like Mahone to bail him out, "the tenants are going to be in deeper hot water than they are now." Or, put more bluntly by NAACP president Louis Elisa, "If this guy [Mourad] brought in Othello to do the co-op, then the tenants are going to get reamed."

Mahone defends his work at both developments, and dismisses his critics as "a bunch of jerks." Except for CEDAC, whom he sees as "competition."

Perhaps the most troubling aspect of the co-op plans so far, though, is that the woman who until very recently was negotiating on behalf of the tenants was Barbara Jones, Mourad's paid office manager. Although she insists she has only the tenants' interests at heart, other's aren't so sure.

"Barbara Jones has always been a Mourad supporter," says Jay Rose, an attorney with Greater Boston Legal Services. "She speaks for Mourad, she acts for Mourad, she evicts for Mourad, she harasses for Mourad, and I've got reason to believe that she's negotiating for Mourad. And to the extent that she's talking about a co-op sale is giving the concept of co-op purchases a bad name."

— SF

Horner: absentee landlords contribute to Section 8 abuses.

JOHN NORDELL

Section 8 shakeout

Subsidy program inflates rents, deflates neighborhoods

by Maureen Dezell

Mount Ida Road, in Dorchester, boasts some of the best and worst of urban living. High on a hill, flush by Ronan Park, and offering some stunning views of Boston Harbor, the street is lined with solid middle-class housing stock built by solid, middle-class Irish stock in the late-19th century, back when the Meeting House Hill section of Fields Corner was a streetcar suburb dominated by St. Peter's church. St. Peter's still thrives — Sunday Masses are now said in English, Spanish, and Vietnamese. Also thriving are a number of nearby lively, ethnically diverse establishments including Fiesta Tapatia, on Bowdoin Street, one of Boston's few authentic Mexican restaurants.

But gang-related violence and drug trafficking flourish in the area as well. Recently, Fields Corner was the site of a spate of shootings, including the infamous slaying last February of 16-year-old Junior Fernandez as he sat in a car across the street from his family's market, on Geneva Avenue. Crime, along with Boston's rapidly deflating real-estate values, is what's blamed most often for the number of houses for sale and the seediness suddenly proliferating in the neighborhood on streets such as Mount Ida, considered an up-and-coming thoroughfare during the height of Boston's recent real-estate boom.

Yet crime is not the only phenomenon at work in this once solidly blue-collar neighborhood. Here, and throughout Dorchester, a number of large, well-built three-deckers, some purchased for a pretty penny in the mid to late '80s, are in serious disrepair. Their yards are strewn with litter, their windows broken or boarded, their once well-polished wooden doorways battered from being kicked or beaten in. "No Trespassing" signs are posted on many of the porches. These buildings are manifestations of an insidious and seldom-discussed problem involving federal rent subsidies that are out of whack with rental market rates.

The federal Section 8 Certificate program, the rental-assistance program for low-income people seeking non-public housing, pays higher-than-market-rate rents in predominantly blue-collar areas such as Dorchester. The Section 8 program will, for example, pay $869 a month for a two-bedroom apartment, whereas the market rate for two-bedrooms in the neighborhood these days averages closer to $700.

As a result, more and more absentee landlords — people who wouldn't have dreamt of renting to low-income tenants receiving public assistance two years ago, when the rental market was hot — are putting ads in the Sunday real-estate sections saying, "Section 8 OK." They're eagerly inviting subsidized tenants to sign leases and telling poor working stiffs who can barely scrape up the money to pay a market-rate rent to get lost.

Not only that, some landlords are jacking up their private-market tenants' rents to Section 8 levels. Or simply terminating their market-rate tenants' leases. In many cases, landlords are forcing lower-middle-class and working-poor people out of their homes, and hence out of the real-estate market, in this still-overpriced city as they push the publicly subsidized poor into the properties. The process is guaranteed to make absentee landlords money. (It's little wonder the last three Republican presidents have been so fond of the program.)

"One of the effects of high fair-market rates driving up these [subsidized] rates over the past few years is that it has allowed landlords to say to working-poor people, 'Pay three or four hundred more or

See SECTION 8, page 10

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IN LANSDOWNE

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Friday, Nov. 2nd ♦ 21+
creative dress required
CHUCKLEHEAD
SHOCKRA • STYLIE

Wednesday, Nov. 7th ♦ 19+
SWEET FA
LOCK UP • 40 THIEVES
LOVE POLLUTION

Wednesday, Nov. 14th ♦ 19+
DIRTY LOOKS
SLAUGHTER SHACK
SEKA • ZUG ZUG
IMEDIPSYCH

Friday, Nov. 16th ♦ 21+
creative dress required
JELLY FISH

Wednesday, Nov. 21st ♦ 19+
ELECTRIC ANGELS
GOBBLEHOOF
LIVEWIRE

▼ DECEMBER ▲

Friday, Dec. 7th ♦ 21+ 10:00
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GENE LOVES JEZEBEL
THE POSIES

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Berklee Performance Center • $17.50*
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DEAD CAN DANCE
Sat., Nov. 17 • 7:30 PM
Berklee Performance Center • $17.50*
Tickets available at the Berklee Box Office, all Ticketmaster locations or charge by calling 931-2000. *An additional service charge will be paid to and retained by ticket company on purchases at outlets or by telephone.

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Section 8

Continued from page 9

get out,' " says Jacqueline Roundtree, of the Boston division of the US Office of Housing and Urban Development (HUD), which sponsors the Section 8 program. "The Catch-22, of course, is that then many of those people wind up on waiting lists for housing authorities or end up homeless."

This post-real-estate-boom Section 8 syndrome, which, like most trends in real estate, is difficult to document, is having a devastating effect on parts of Dorchester. "Section 8 is an example of a good liberal program that's had lots of unintended and negative results on the lives of working-class and poor people," says Bill Walczak, director of the Codman Square Health Center and past president of the Columbia/Savin Hill Civic Association.

"Three-deckers in places like Dorchester have traditionally been the way poor and working-class people get into the housing market. But if the Section 8 program will pay more than $1000 per month per apartment [the current HUD ceiling rent for a three-bedroom unit, typical of many of the apartments for rent in Dorchester, is $1087 a month], it creates an enormous financial opportunity to use that property for something other than working-class housing. So you get your suburban speculator milking the property for all it's worth and putting it out of reach of the people it was intended for. Lower-middle-class people and middle-class people with kids can't afford to rent now in Dorchester. Pick up the paper. Prices are cheaper over the line in Quincy."

The leasing pattern that Roundtree, Walczak, and others describe isn't just bolstering high rental rates in a recessionary market. It's also bringing down the quality of housing stock.

"When you see buildings the landlord doesn't live in or live near or manage, you're seeing places where a lot of our troubles lie," says Helen Horner, a longtime Dorchester resident and resource specialist with the Fields Corner Community Development Corporation (CDC). "That's where the crime, the gang activity, the deterioration is going on. The landlords know this happens, and they should screen tenants carefully and let them know they're not going to have a place to live if they don't behave."

But the landlords don't.

"What you have here is a lot of people who bought at the crest of housing inflation or people who lived here and have assumed they could get $250,000 for their house who are suddenly finding the places are worth only $175,000," Dorchester housing activist Dave Barry notes. "So they say, 'I'm splitting for Braintree. Forget it.' A lot of people are loading up three-deckers with tenants they don't screen properly, not paying attention to the property, and trying to wait it out. A lot of the places turn into dumps or to homes and havens for our white punks on dope. You can drive down the street in a lot of places in Dorchester and pick out the Section 8 housing that's owned by absentee landlords — it's the places that are boarded up, the places with graffiti on them, the places with the chop shops."

• • •

The Section 8 syndrome running through Dorchester right now isn't talked about much among housing advocates. For one thing, they're pleased with the number of opportunities the slow housing market has opened up to subsidized tenants. For another, they're afraid of a backlash against low-income tenants — and with good reason.

Until recently, low-income families who get government subsidies to rent market-rate housing had enjoyed few options in the Boston area. The local real-estate market the *Phoenix* described just two and a half years ago was one with too few apartments, too high rents, and too many people who don't like poor people leasing properties. It was difficult, if not impossible, for many Section 8 Certificate holders to find apartments to rent.

With the dramatic leveling off of housing prices that's occurred since then, though, "landlords are practically begging for people with subsidies," says Bill Riley, associate administrator for leased housing for the Boston Housing Authority (BHA). And that's prompted a number of Section 8 Certificate holders to seek housing in areas where enclaves of subsidized tenants of their own racial, cultural, and socioeconomic backgrounds already exist.

Like Dorchester, blue-collar communities such as Chelsea, Revere, and Lynn have experienced an influx in the past five years of Hispanic and Asian immigrants that, by creating a new demand for housing, has helped drive up rents. Those cities and towns have also experienced a dra-

See SECTION 8, page 16

The seamy side of Section 8 housing

JOHN NORDELL

Davis-Mullen and Anderson: gave students a chance to voice their views

JOHN NORDELL

TALKING POLITICS

Latin students sound off about super

by Ric Kahn

The race to name a new Boston Public Schools superintendent before the new year is hitting the final stretch. Search committee leaders still hope to meet the January 1 deadline, but many educational observers insist that's impossible and predict that ace interim superintendent Joseph McDonough will stay in the saddle until next school season.

Since the search committee first met in May, the grown-ups have hogged the process, throwing every consideration from race to résumé into the criteria mix. Now it's time for the kids to say their piece. As part of their community-outreach initiative, search-committee chair Peggy Davis-Mullen and vice-chair Gerald Anderson have scheduled a series of schoolhouse forums to elicit student input. So last Tuesday morning, Davis-Mullen and Anderson ventured beyond the bright lights and bickering of the school committee set and stationed themselves before nearly 100 Student Council representatives in the hallowed Assembly Hall of Boston Latin, the oldest continuously existing public school in America.

The face-off offered the emissaries from Court Street a reality check. The student-eye view of the super search went back to basics: a simple plea to cut to the chase and hire someone who'll ensure that there are enough teachers and textbooks to go around.

* * *

"I tell you, every time I get in front of you guys, I get butterflies in my stomach," Davis-Mullen flatters the gathering, "because I know that you are exceptional students. You're the future of the city of Boston and the state of Massachusetts, and I'm sure you will be branching out to exceptional endeavors in all different types of fields.

"The superintendent of schools is a very, very important position, not only for the school department but for the city of Boston. It's a position that carries great expectations. . . . And since you are the people that we are most concerned about and it's your life that we are trying to think about . . . we'd really like to hear from you — what you think is working in the Boston Public Schools, what you think might not be working."

A black eighth-grader raises her hand. "First of all, I think the most important thing you ought to look for in a superintendent is somebody who won't be in it for the money — somebody who's going to try and do something in the schools and get more materials for the students and try to make things better, bring back the amount of teachers that we need. Because a lot of times we don't have the right amount of teachers, or the right amount of materials. So just get a superintendent who's actually going to get the job done right this time."

Davis-Mullen says: "I tell you, you guys are the cat's meow. Everywhere we go, we hear, 'We want to be like Latin School.' And I'll tell you, being in this hall, it really makes me proud to be on the Boston School Committee."

A thousand points of light beam down from the high ceiling. The names of famous Boston Latin alums resonate from the rotunda, including Bulfinch, Adams, Hancock, Bowdoin, Mather, and Kennedy.

"I just think about what you said and how very important that is," Anderson says to the student. Anderson is no stranger to Latin, having taught English here back in 1980. "Whoever the superintendent is, he or she must be more interested in seeing the upward mobility of children . . . than in anything else. Besides the politics, besides the pay, that they will be able to give their utmost to the empowerment of students. And when I say the empowerment of students, I'm saying that you might leave here and the other students might leave the other 116 or 115 schools with the kind of education that will prepare you to compete with anybody in this society or any other society."

A black 11th-grader raises her hand. "First you need the money to make the school system better. You need more teachers for the students."

Anderson asks: "How can you make a difference? What can you do? Let me tell you what you can do. I have my car parked outside. Suppose a police officer came up to me and said, 'Listen, Gerald Anderson, this your car? You need to move it.' I say, 'Well, I'm not gonna move it because I'm in the midst of conversation.' He says, 'Well, listen, you're gonna move it or I'm gonna drag you outside and make you move it.' I say, 'I'm not gonna do it.' He takes his billyclub and he beats me over the head. I say, 'I'm still not gonna do it.' Okay. All right. He takes his gun out and shoots me in the foot. [Laughter from the audience] I say, 'I'm still not gonna do it.' Okay. I'm on the ground, he stomps me. He says, 'Get up, move the car.' I still don't move it. My grandmother comes in and she says [in softer voice] 'Gerald, get out here boy and move that car.' 'Okay, grandma. I'm coming.' So who has the power? Power is not who we are, but power is the ability to do things. I believe you have the power to influence the mayor. . . . You can say to the mayor and other elected officials, 'Listen, we're tired of books that are second class. . . . We're not happy with just having the nicest building in the city. We want to see other schools have the same thing.' "

Davis-Mullen asks: "Is anybody here old enough to vote? Well, even if you're not old enough to vote, you have to start thinking about November sixth. I'm sure all of you have heard about CLT, Question 3. [Davis-Mullen offers equal time to anyone who supported it.] . . . Regardless of whether CLT passes or fails, the Boston Public Schools will face an $18 million deficit. Right now, it's a $10 million deficit. And given the fact that local aid to the city of Boston is going to be rolled back whether or not CLT passes, we have a significant and major problem fiscally. . . . You need to get active. You need to start talking to people, and I'll tell you, when you're 18 years old, you have to get registered to vote and make yourself heard."

A black female student says: "I think the superintendent should be someone who can handle stress. . . . We have all these problems with [lack of] trips and books. The last superintendent didn't do anything."

"Somebody who can handle stress," says Davis-Mullen, "like Gerald and I have to handle stress."

"God help us," says Anderson.

A white seventh-grader raises her hand: "I think it should be somebody who attended public schools, and they should visit public schools periodically."

Davis-Mullen says, "My vision of the superintendent — obviously we have an administration that supports the superintendent, so the superintendent doesn't really have to be . . . at 26 Court Street every day. This person should be out making teachers feel good about what they're doing. And when teachers feel good, then kids feel good.

"You're well aware that this is where public education began. . . . So you have a lot to be proud of. And I really believe that Boston can not only be better, but it can be the best school system in the country."

After a few more comments, a spacey signal (the electronic-age equivalent of a school bell) goes off, ending the 20-minute dialogue. The students return to their classes. Davis-Mullen and Anderson return to work, reminded of the classroom consequences of the high-stakes super search. ❑

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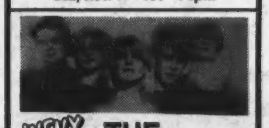

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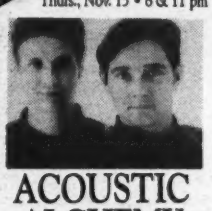

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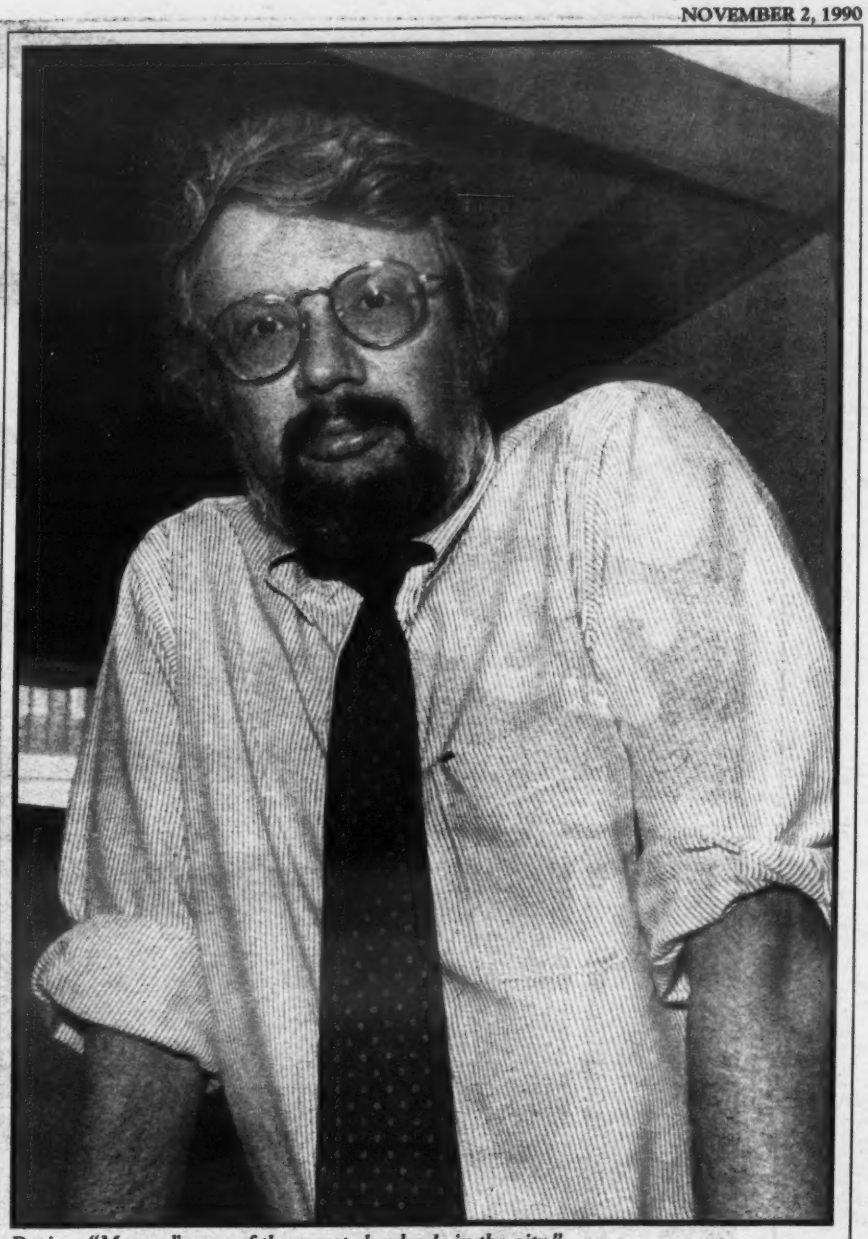

Dreier: "Mourad's one of the worst slumlords in the city."

BRUCE HILLIARD

Mourad

Continued from page 8

ment to the tenants as a limited-equity cooperative. (See sidebar, page 8.)

"Given the situation he's in and the resources he has," says his attorney, Victor Aronow, who's based in Phoenix, Arizona, "I personally feel he's doing an above-average job."

The BRA, the attorney general, and tenant activists beg to differ. Working from financial records supplied by Mourad, they claim — in various lawsuits and in interviews with the *Phoenix* — that he has personally sucked about $1.25 million out of the property and saddled it with a dangerous amount of debt. According to his financial records, he recovered his entire down payment, and then some, within a year of buying the project, paying himself $157,000. (Mourad says that was a loan he later repaid.) In 1984 he refinanced the property for $2.8 million — twice what he'd paid for it just three years earlier. With that money, he paid off the HUD mortgage, paid himself $948,949, and loaned himself an additional $300,000. On top of that, V&M paid him $113,000 that year, and he drew another $30,000 as a consultant to the management company. That same year, in an apparently illegal move, he also put up tenant security deposits as collateral on a $32,500 loan. He also backed another $16,000 loan with prepaid project-insurance policies.

Yet Mourad purportedly owes $1.2 million in taxes to the city, $750,000 in utility bills, and thousands more in outstanding mortgages and loans. City officials, in fact, had to intervene at one point to prevent water and sewer service from being shut off. For his part, Aronow argues that Mourad, though running an affordable housing complex, is actually a private businessman. As such, it's nobody's business what he does with his money, so long as he stays within the law. Says the BRA's Dreier: "Bullshit."

Although critics admit the property isn't the worst in the city, they argue that many of the units have suffered so much neglect that they're unsafe and unsanitary. Apartments have been cited by city and state inspectors for, among other violations, rodent and roach infestation, exposed wiring, holes in walls, and defective plumbing, appliances, and windows. Indeed, the lack of window screens proved deadly for three-year-old Andre Floyd, who tumbled out of a seventh-story window on September 24, 1988. Another tenant filed an affidavit with the AG's suit alleging that family members were, on several occasions, forced to carry a disabled relative up and down six flights of stairs because elevators were broken. Still another claims to have been bitten by a rat.

Security, meanwhile, has been either lax or non-existent, some sources charge. And Mourad's boast of booting the 122 tenants — out of a 276-unit complex — doesn't get much applause.

"Any time you're evicting those numbers of tenants," says Dianne Wilkerson, chair of the NAACP's Housing Committee, "you've got to question your selection process."

Rather than crusading in behalf of his tenants, the AG and other critics maintain, Mourad has retaliated against those who've complained about conditions by attempting, among other things, to evict them, that he and his employees have awarded apartments based on favoritism, and that he has consistently frustrated efforts to organize a legitimate tenants' group. Barbara Jones, the woman who has repeatedly claimed to represent tenants both to reporters and in negotiations regarding the cooperative proposal, is paid by Mourad to manage the property. In 1988 Mourad even authorized her to deal with the BRA on his behalf. She is named as a defendant in the attorney general's suit.

"Every tenant union I've ever been involved with," says Jay Rose, an attorney in the housing division of Greater Boston Legal Services, "has had a basic rule that once you became an employee of management, you could no longer claim to be a tenant leader. That's a joke. That's a perversion of the concept of tenant management."

The Shamsi connection and conspiracy theory

Ironically, it was Mourad himself who unleashed the torrent of accusations against him. In 1986, when he was negotiating to sell the property to Edmund Shamsi, one of the city's most notorious landlords, he literally invited the BRA to look into his affairs.

Shamsi has a well-publicized and less-than-admirable record when it comes to affordable housing, which made the BRA

See MOURAD, page 14

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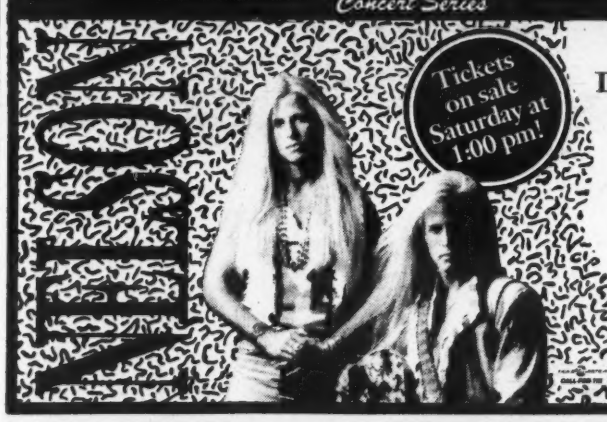
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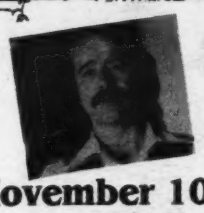
Robert Hunter
with Tom Constanten
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$18.50
at the Somerville Theatre
(Located at 55 Davis Square in Somerville on the Red Line)
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Wed., November 14th
8:00 pm
The Somerville Theatre
$18.50 Advance
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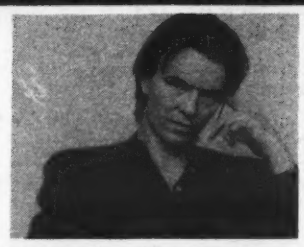
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Mourad

Continued from page 12

— the agency with oversight over Mandela sales — hesitant to allow him to buy another parcel. With Mourad then pleading financial ruin, claiming he was on the brink of bankruptcy, however, the sale was eventually okayed, but with strict conditions to guarantee that the apartments remain affordable.

The sale eventually fell through, and Mourad and Shamsi ended up suing each other over it. And it was the events leading up to the sale's collapse that served as the ugly staging ground for a number of bitter squabbles between Mourad and the city.

First, the BRA's role in overseeing the sale brought to light the fact that Mourad hadn't been paying the urban-renewal excise taxes he should have. When he was billed for them (a sum the BRA now claims totals, with interest and penalties, some $1.2 million), he sued, arguing that he'd never been informed of his tax status. Moreover, he said he couldn't afford the taxes: though urban-renewal fees historically were cheaper than regular real-estate taxes, the effect of Proposition 2½ had inverted the ratio, making the former tax incentive actually more expensive than regular taxes. The BRA countered that he should have known his status. Nor is the agency buying the financial-duress argument, since Mourad's HUD subsidies are calculated to cover operating costs, including taxes. Mourad lost a key round in court last month, when a judge ruled he should be paying the excise fees. Also it was during that case that the BRA obtained some of the development's financial records, which form the basis of the suit — actually a counterclaim to Mourad's suit — it now has pending.

And finally, that sequence of events, both real and alleged, provided Mourad with a base on which to build his conspiracy theory. Already armed with historical evidence of the havoc city planners can wreak — the destruction of the West End to make room for Charles River Park, for instance, or the wholesale gentrification of the South End — he managed to find in the Shamsi episode specific proof of the bigoted, ongoing plot to screw people of color.

When the BRA was deciding on his sale to Shamsi, Mourad alleges, a number of city officials were in the proverbial smoky back room, wheeling-and-dealing to sell out poor black folks in favor of middle-class whites by agreeing to let the Section 8 subsidies lapse. His version of the back-stabbing, which is generally supported in an affidavit by one of Shamsi's attorneys, goes like this.

About the time Shamsi was sniffing around Mourad's project, the city was involved in a running battle with Shamsi over a couple of other properties he owns, including the Buckminster, a Kenmore Square rooming house. And it was then that several city officials — Mayor Ray Flynn, City Councilor David Scondras, and the BRA's Dreier — seized an opportunity to give their political careers a shot in the arm. They told Shamsi that if he sold the Buckminster to a non-profit corporation, put another property under the city's rent-control laws, and fixed up all his other properties, they would allow the Mourad deal to sail through unfettered. And, Mourad claims, the city would allow him to have his way when the Mandela Section 8 contract expired. Shamsi, according to an affidavit filed by his attorney, balked at the deal.

"Think about it," says Mourad. "Here's a front page: big victory for Kenmore Square. Dave Scondras was in on it, it was election time. . . . The mayor would have been the hero of the city. But [here's] the question — what would have happened in '96 when the Section 8 runs out?"

Dreier and Scondras both freely admit they were trying to get Shamsi to sell the Buckminster to a non-profit but say those negotiations were never tied to Mandela. "Good lord," says Scondras, the council's leading liberal, "I can guarantee you that is not something I would participate in, especially with Shamsi as the blockbuster. That's absurd."

In fact, Scondras says, Mourad actually came to him looking for help during the Shamsi deal. "He was trying to convince me he was getting fucked, that he was a victim, that he was getting hurt somehow," he says. "And I remember leaving thinking, 'Good Lord, either this guy has been truly, seriously the victim of some pretty terrible kinds of behavior, or he's nuts.' "

Or maybe just litigious. In the wake of the Shamsi flap, Mourad filed two multimillion-dollar lawsuits — one against the BRA that named Dreier and BRA director Stephen Coyle personally (they were later dropped), and another against the mayor — alleging the hold-up had cost him hundreds of thousands in financing costs and operational deficits. He claims the BRA tied up the sale for 16 months; the BRA says the time gap between the formal application and the approval was closer to six. Both suits are pending.

In addition to the suits already listed, in August Mourad and some of his tenants filed a suit in federal court alleging that the joint city-and-state inspections that led to the AG's suit had violated tenants' rights because they took place on weekends, during the evening, and without any prior notice — a charge inspectors deny. That case is also pending.

With all that litigation flying around, Mourad says, things have only gotten worse for him. City officials, he says, miffed that he exposed their scheme to sell out his tenants, have only stepped up their campaign of harassment. Inspections, he says, have been ridiculously frequent. The BRA, he says, has refused to negotiate a settlement on the tax bill (he offered the agency $700,000). He says it has also refused to work with him in developing a co-op package for the tenants.

Meanwhile, he asserts, "agents of the city" have infiltrated the premises, where they're trying to turn his tenants against him. Like the time in 1987 when the League of Women Voters came in and oversaw a tenants'-organization election. Before balloting day, Mourad sent a letter to all the tenants urging them not to vote. Another tenant sent out a flyer saying the election had been canceled. When it took place anyway (albeit with a pretty limited turnout) anti-Mourad tenants were elected, according to results tabulated by the LWV. Mourad discounts the results, claiming the LWV "works for the city."

Ditto with the local press. The Mandela saga has generated dozens of newspaper stories over the past few years, almost all of which have given Mourad a few lines to tell his side of the case but none of which have accepted his conspiracy theory as fact. "There was no way the city media was going to go ahead and go against City Hall, as far as I'm concerned," Mourad says. "They're controlled, mainly [by] the *Globe*."

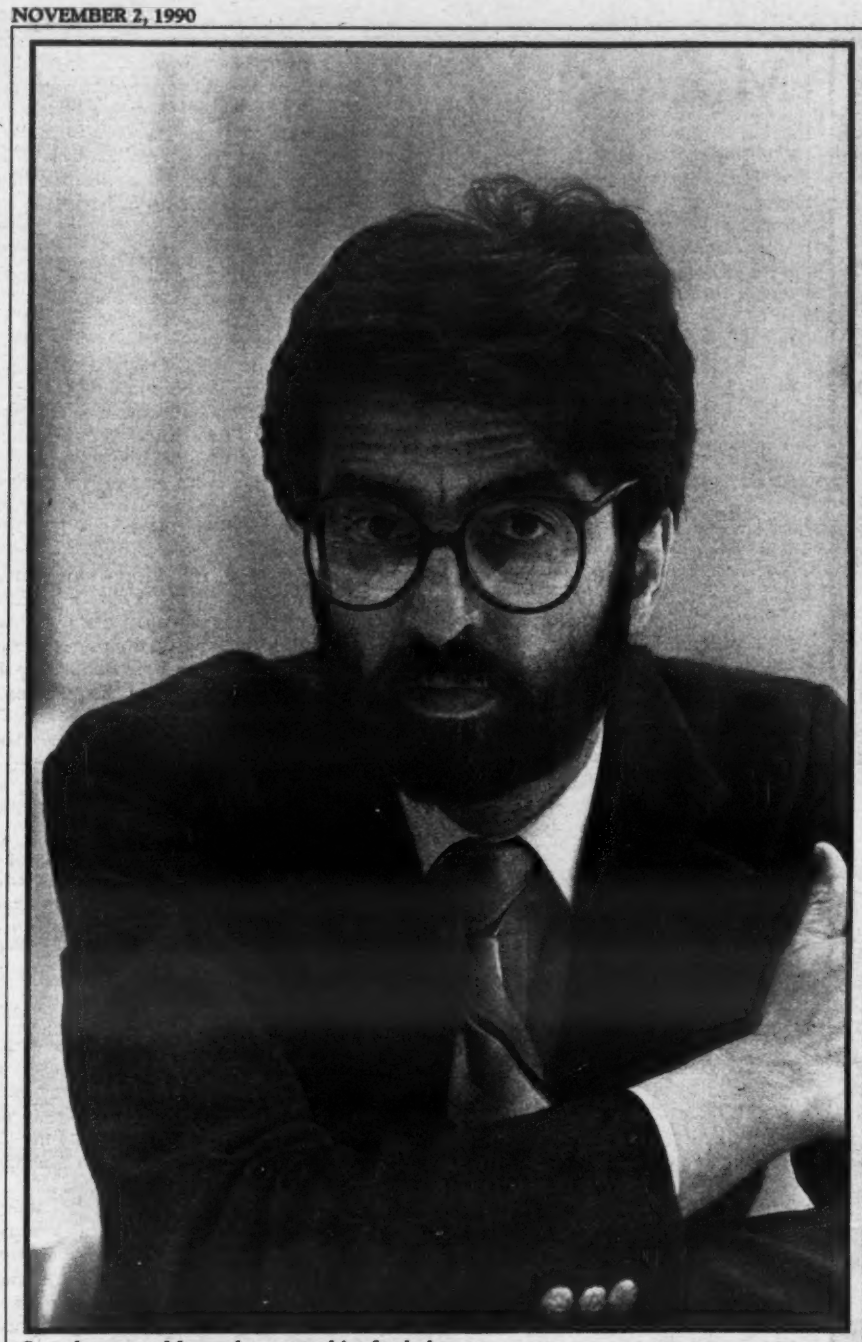
That campaign against him, he says, was a big part of the reason he renamed the complex Mandela in 1987. "I saw myself standing alone against the powers, the BRA, the city, the state, the financial institutions," he says. "And I said to myself, 'How could I neutralize, basically, the city and everybody from not displacing these tenants, at any cost, even if I'm to go under foreclosure tomorrow?' "

Putting a 70-foot "M-A-N-D-E-L-A" vertically down each side of one of his buildings seemed a fairly sure way of accomplishing that, he says. The name, chosen both in solidarity with Nelson Mandela and with the ongoing movement to have Roxbury and parts of several other neighborhoods secede into a separate city of that name, he says, meant the complex "automatically becomes a black development. That killed the dream for anyone who wants to take it on." (Mourad, depending on the context, has said both that he merely endorsed his tenants' decision to change the name and that it was his idea.) As an added bonus, it was a nice jab at Flynn, who was badly embarrassed when the secession idea turned into a national story.

The battle for public opinion

Although he denies that he manipulates or intimidates them, the documents Mourad himself provides show that he's laid a heavy dose of fear, indignation, and martyrdom on the tenants at Mandela. Stuff like this line from a 1987 letter to tenants: "Mandela is the cross in front of Dracula, who's been sucking you all dry and smiling in your faces at the same time." Or this, from a more recent letter: "No one downtown thought an owner would stand up for the rights of the tenants; allow the development to be renamed Mandela; treat the tenants like human beings, and fight the powers that be, tooth and nail."

He's not shy about playing fast and loose with reality, either. He has invoked the attempted sale to Shamsi several times, for instance, as, oddly, proof of his devotion to his tenants. In the summer of 1987, just weeks after the BRA finally okayed the deal and at a point when Mourad says he no longer wanted Shamsi as a buyer, he sent a letter to his tenants urging *them* to



Scondras says Mourad came to him for help.

JOHN NORDELL

stop the transaction. "I love you all," he wrote. "You are my family. I have sacrificed millions of dollars for you who have treated me so well and won my heart, but I cannot win this one for you. You must fight this one yourselves." By last March, the spin had evolved even further to obscure completely the fact that Mourad was initially interested in selling to Shamsi. "Remember, the Mayor approved Shamsi. V&M management that [*sic*] stopped Shamsi in court."

More blatant, Mourad has dangled the prospect of homelessness in front of them on several occasions. During the Shamsi episode, he warned tenants that they could wind up in the streets if the property changed hands. Faced with the inspections during the summer, a press release issued by Mourad and some tenants gravely warned that the ongoing investigation "would force him into financial ruin, and the tenants into homelessness." That was in striking contrast to a March 22 letter V&M sent to tenants, which was delivered about the time one of Mourad's creditors was threatening to foreclose on him. According to that letter, "The Mayor's Agents" were spreading rumors that mass evictions would follow the foreclosure. "No foreclosure will affect your Section 8 subsidy and your apartment," the letter promised, blaming the confusion on "purveyors of fear and lies."

Mourad's balanced those activities with some perks for his tenants. There's an occasional party. A few months ago, the complex opened Mandela City Hall, a centralized gathering spot to link the community with the real City Hall. He's spent some of his security budget hiring resident kids to clean up the place, arguing that it puts money in their pockets and gives them a sense of pride about where they live. And he's hired tenants to staff the management office — including Jones, who is a vociferous supporter of his conspiracy theory.

"There's a lot of . . . people who really don't know who to trust, but who at the same time certainly respect the authority of the landlord and the power that person has over their lives," says Michael Fogelberg, executive director of the Massachusetts Tenants Organization. "And 'respect' is a delicate word for 'being fearful.' "

Despite Mourad's claim that Lower Roxbury would now be in ruins had it not been for his valiant battles, many prominent activists either don't know Mourad or don't think much of him if they do. Sadiki Kambon, a vocal city critic and the man still pushing the Mandela secession question, says his organization isn't taking sides in Mourad's war. Considering Mourad's claims to have renamed the complex partly in solidarity with the secession movement, that's hardly a ringing endorsement of his alleged struggle. And Louis Elisa, head of the NAACP, favors a receiver taking over the property. His only gripe with the city is that "they pissed around with him on housing inspection for so long. With anybody else . . . the city would have been in court and swinging a long time ago." In fact, the only prominent black official who's publicly defended Mourad lately is State Senator Bill Owens, who last month condemned the attorney general's suit as "political propaganda."

Mourad says he lacks support mainly because he hasn't asked for it. "I somehow felt I was above them all," he says. "I think I never respected these people [the activists] you're talking about." At the same time, he says, the city has bullied many would-be defenders into silence — a rather lame contention considering, for example, that Kambon continues to push the secession issue and Elisa, during the height of the Carol Stuart murder fiasco, came close to calling the mayor a bigot on national TV.

Mourad's own tub-thumping hasn't helped his cause any, either. In a city where racism is a very real and a very dangerous concern, his haranguing is, at best, an annoying distraction that clouds the legitimate issues surrounding the Mandela Apartments.

And given the serious questions about his tenure as the owner of Mandela, he's got a long way to go before he'll win many conspiracy converts.

"Things like little babies falling out of windows — I'd be hard-pressed to blame that on the BRA," says the NAACP's Wilkerson. "Or handicapped people having to be carried up the steps — I'd have a hard time blaming that on the BRA. If this is a conspiracy, it's a conspiracy to do right." ❑

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Section 8

Continued from page 10

matic rise in their crime rates. Of course, not all of the areas' recent immigrants live in subsidized housing. And the Spanish-speaking and Asian populations aren't solely — or even chiefly — responsible for the surge in criminal activity. But that's not how residents of those communities see it.

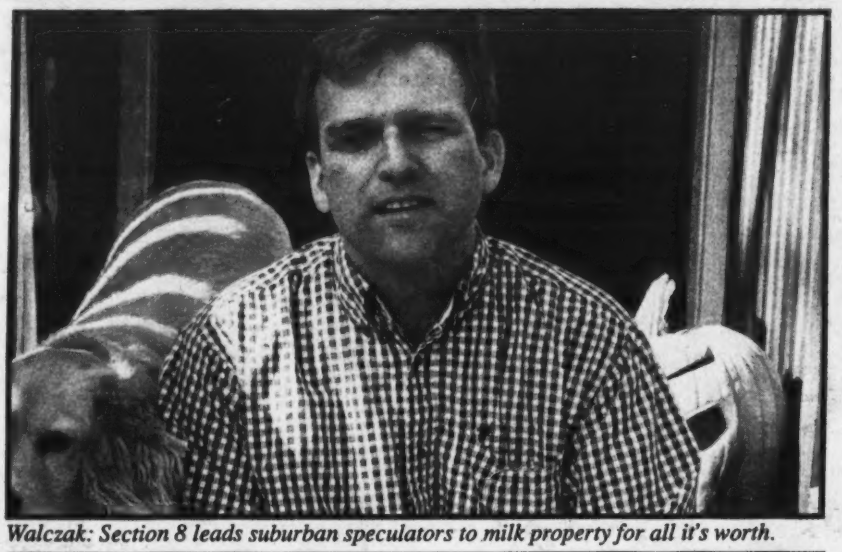
"People here are just absolutely convinced that Hispanics and Asians in subsidized housing are responsible for the high rents in the area and responsible for the crime," says Mike Sherman, of the Chelsea Housing Authority. "They don't have proof — they just know it. Section 8 rents are in some cases higher than other rents. They offer landlords incentives to rent to poor people. But some of the discrepancies in rent exist because a lot of rents in this area are kept artificially low. People with two- or three-families are renting to a brother-in-law or friend at a low rent."

As for the Chelsea crime rate, Sherman says, "A lot of people here equate the increase of the number of people on subsidies with the increase in crime. Well, we did a survey that determined that the percentage of people living in subsidized housing arrested on drug charges is no higher than the percentage in the general population."

Neither the facts nor the housing-authority's survey got in the way of the Chelsea Housing Authority Board of Commissioners and Chelsea Mayor John J. Brennan last July, though, when they voted to stop distributing Section 8 vouchers in the city. "Enough is enough," Brennan was quoted as saying at the time. "As mayor, I'm tired of strangers coming to town."

• • •

Liberal Dorchester activists such as Walczak are aware of the racism and xenophobia directed at Section 8 tenants in cities such as Chelsea. But their objections to Section 8 have much to do with economics and next to nothing to do with race. "It's difficult to complain about the problems with Section 8 because you immediately get accused of being a racist," Walczak says. But the participants in the Section 8 program who are causing problems in Dorchester are far more often white landlords than tenants of color. And a number of the tenants who do cause problems, Walczak notes, are white.



Walczak: Section 8 leads suburban speculators to milk property for all it's worth.

JOHN NORDELL

"They're white trash," insists one white Savin Hill resident, who, along with several of her neighbors, spent much of last summer and this fall fighting the seamy presence of some Section 8 tenants living in their neighborhood at 89 Savin Hill Avenue — a house owned by Robert Grabowski, whose legal address is 89 Savin Hill Avenue but who lives in Bourne and picks up his mail in Buzzards Bay.

Public records show that the city of Boston's Inspectional Services Department last summer cited Grabowski's three-decker house, which he's reportedly trying to sell for $260,000, for a series of code violations including failure to post the owner's name and address, a lack of handrails and railings, broken steps, faulty locks, poor drainage systems, lack of lights, missing smoke detectors, and heaps of trash, tires, and broken glass scattered on the porch and in the yard. (Grabowski did not return a *Phoenix* phone call inquiring about the property.)

The house was brought to the city's attention last June, when residents of abutting properties were less than delighted to notice raw sewage leaking from the house into their yards. They called city and environmental authorities, wondering if it were safe to let their children play outdoors.

Neighbors had been disturbed before that weekend by public drinking, loud noises, and knife fights going on inside and outside the house, according to the neighbor, who asked to remain anonymous because, she says, she's been threatened by residents of the building and their friends.

"It was insane all summer," the neighbor says. "There were two single mothers with teenagers living in the building. One of them worked nights, and her kids, the kids upstairs, and their friends would be fighting, screaming, walking up and down the street in public with two-by-fours and knives. People from the Heckler Street gang showed up here. So did kids from Southie gangs. There was public drinking going on all the time, and there were rats on the property.

"One of the girl's boyfriends had a python he used to bring over and leave on the porch. Then, some people from the apartment across the street moved in to the second floor, and it turned out, the police told us, they were devil worshippers.

"We started a neighborhood crime watch. We got help from the police department, the BHA [which stopped paying rent subsidies to the tenants], from the fire department, from the Savin Hill/Columbia Civic Association, from Jim Brett's office, and Jim Byrne's office. But the police can't arrest these people because they say there are no loitering laws on the books. They can't get them for public drinking because the kids ditch the beer in the house when they see the police coming. Everything they do wrong they get away with.

"They have made life miserable for a Vietnamese family living in a three-decker on the corner — hanging out on their property, throwing things at their kids. The poor people had to put a chain-link fence around their doorway. They keep their windows shut and their shades down. Their kids played in the basement all summer because they were afraid to let them go outside.

"We have seen to it that the landlord has been fined. We've tried calling him several times. But he hasn't come out to inspect the property or answer our complaints. The downstairs tenant is moving out, and we hear the upstairs tenant is going, too. But there was trash and furniture thrown out of the house there last weekend. And this morning, I saw three rats in the backyard."

Uphams Corner homeowner Jack Melvin and his family — who rent an apartment in their home to Section 8 tenants — are beside themselves about the effect absentee landlords are having on their neighborhood, "which is rapidly going Section 8," according to Melvin.

"There's a house right near me that used to be owner-occupied and was sold to an investor who wanted to make a little extra money," says Melvin. "Well, he found out the only way he could make a three-family he paid $200,000 for run was to throw up a wall between the living room and dining room to add an extra bedroom so he could get $850 or more from each apartment in rent. And that means renting Section 8.

See SECTION 8, page 18

Produced by Michael P. Wasserman

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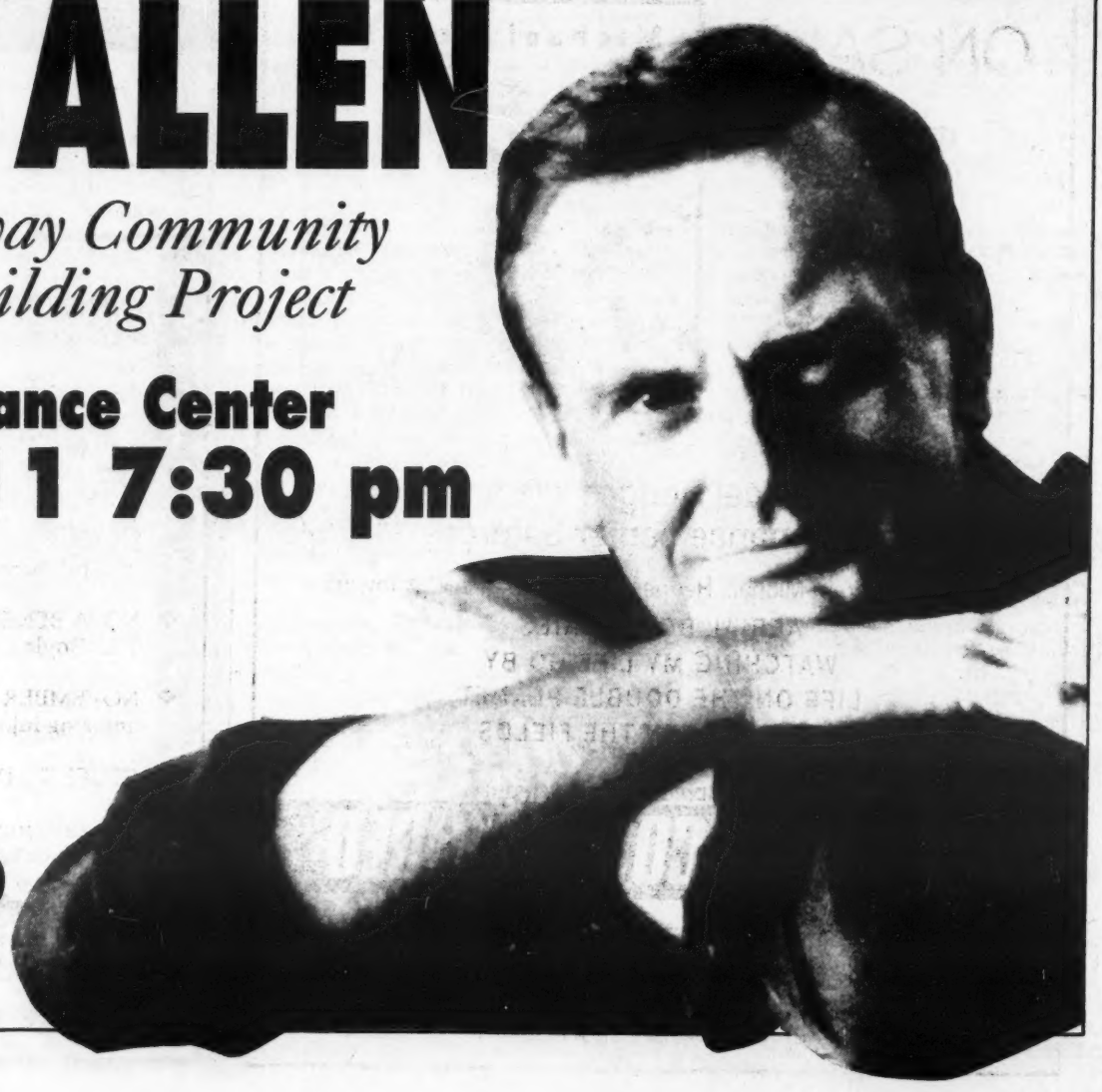

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Section 8

Continued from page 16

"He let the place get run down. He trusted the real-estate brokers to run it, but the brokers didn't screen the tenants. What happens very often with Section 8 tenants is that there's one person who rents the apartment and then all kinds of people move in. Some of them are so alienated from the community that they don't have a sense of responsibility to the people living near them, and so you'll get a lot of coming and going and shouting and screaming at all hours.

"If you are a landlord who lives in your own home or lives near it, you have to be answerable to the community. If you don't, you don't have to worry as much about what's going on. And that's when all the problems for your neighbors arise."

• • •

Dorchester residents interviewed by the *Phoenix* who are upset about the absentee-landlord phenomenon by no means favor getting rid of Section 8 housing. But they're worried about what the program as it's now run is going to do to their neighborhood in the next few years. And they think it ought to be run better.

"The Dorchester real-estate market, like the real-estate market everywhere else, is down the shitter," says Pat Cook, of Living in Dorchester, a non-profit housing-development corporation. "The difference between Dorchester and other places, though, is that Dorchester isn't going to come back. Investors and non-owners are going to be able to outbid owner-occupants for property in the next few years solely on the basis of the fact that they are willing to be absentee landlords to Section 8 tenants.

"The level of Section 8 certified rents has pushed rents in Dorchester $200 a month over what they would be without them. It's absolutely perverse that at a time in which government has no money, we're spending what little we have on a program that inflates the rental market, encourages non-owner occupancy, and benefits no one but landlords."

Barry and Horner maintain that a middle-class and working-class outflux from Dorchester has started and will continue.

"The ready middle class — people like my daughter, who was renting and wanted to buy a place — can't afford to buy here, so they're going elsewhere," says Horner.

Barry notes the plethora of "For Sale" signs posted in neighborhoods with growing numbers of absentee-owned Section 8 buildings and predicts a mass exodus from Dorchester as soon as real-estate prices pick up.

"Because of the schools, because of the problems caused by absentee landlords, because of the prices, because of the crime, middle-class and working-class people just aren't going to continue to live here," he says. "When other places go back to an '80s-type real-estate market, Dorchester is going to turn again into the poor, devastated area it was during the '60s and '70s."

Barry worries, too, about banks that are increasingly foreclosing on Dorchester properties. "How," he asks rhetorically, "are they going to manage them?"

Lew Finfer, a Dorchester resident who heads the Massachusetts Affordable Housing Alliance, says that next year his group plans to resubmit legislation it filed this year that would require landlords participating in the Section 8 program to document the rent paid for an apartment before it is approved for a Section 8 tenancy.

Ann O'Hara, acting assistant secretary for Housing in the state Office of Economic and Community Development, says state and local officials involved in administering the estimated 45,000 subsidized rentals in the Section 8 program are scrambling to play "catch-up" with fair-market prices. O'Hara insists, however, that the state, which administers approximately 1500 Section 8 dwellings in Boston through Metropolitan Housing, a non-profit agency (the BHA manages some 8600), adheres to "stringent inspection standards" that HUD imposes on Section 8 housing. While the number of absentee landlords may be growing, she says, the "condition of all our properties is good."

Riley insists the same is true of Section 8 rentals run by the BRA.

As for problems in properties occupied by Section 8 tenants, the two housing officials point out that it is the agencies' job to maintain property standards. It's up to landlords to screen the tenants.

At this point, any pending local Section 8 legislation is aimed at shifting most of the power over Section 8 Certificates from the state to local authorities or vice versa. There are valid arguments to be made on either side of the debate on administering Section 8. But no change of administration at the state or local level is going to solve the problem of what absentee landlords are doing to neighborhoods such as Dorchester with the tacit complicity of the Section 8 program.

As Barry, Walczak, and other activists point out, there is plenty of Section 8 housing in Dorchester that is well integrated into the community, well maintained, and well run. Most of those properties are owner-occupied or run by people with a stake in, and sense of responsibility to, the community — like 166 Rosetta Street, which is owned and operated by a community-development corporation, or Mt. Bowdoin Park, operated by Cruz Management.

"People who need it have a right to subsidized housing," contends Walczak. "People do not have a right to use that housing to deal drugs and wreak havoc and sit out on their steps until 3 a.m. disturbing their neighbors. People in the suburbs don't have to put up with that, and there's no reason people in places like Dorchester should have to either.

"Either the state should use the Section 8 program to aggressively seek housing opportunities for people in all communities, not just poor and working-class communities, or they should contract with non-profit housing-development corporations in communities like Dorchester that care about neighborhoods and will allow them some control." ❑

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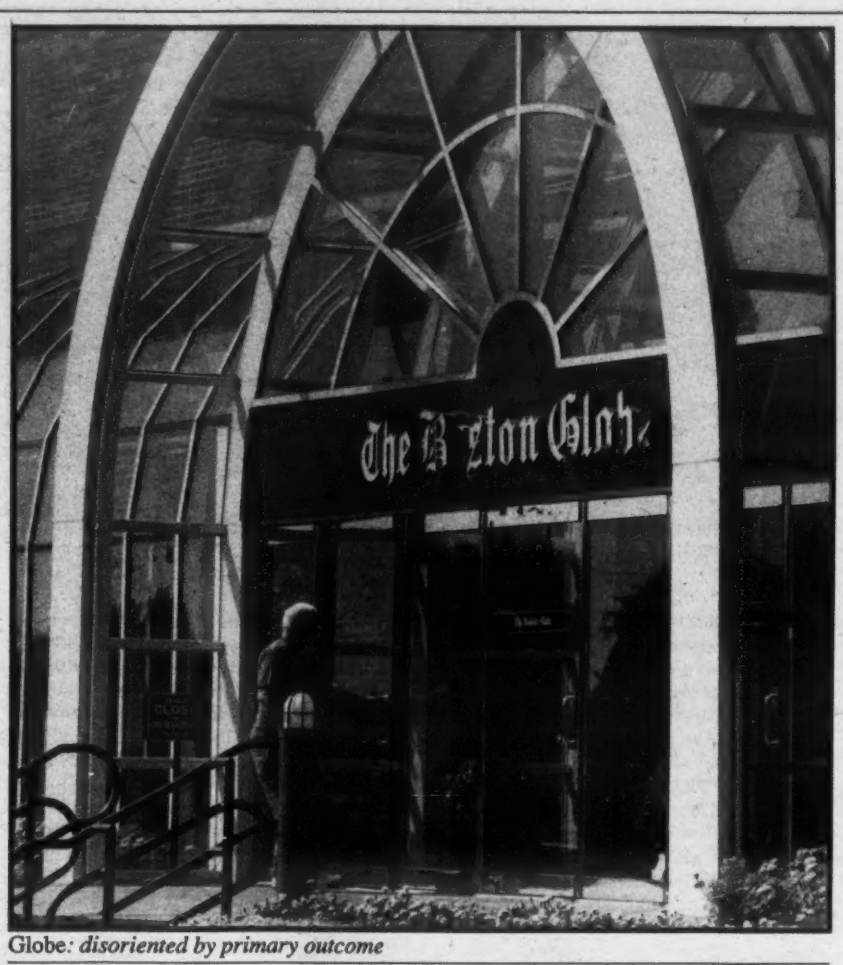
Media

Continued from page 7

cussing health-care rationing for the elderly — that "when you've had a long life and you're ripe, then it's time to go." The feeling among the press corps was that Silber had finally gone too far by offending a broad and traditional constituency (the elderly), as opposed to a narrow special-interest group like welfare recipients. An eager Frank Bellotti immediately hit the airwaves with ads portraying Silber as a ghoul (the *Herald*'s Margery Eagan labeled him the "Terminator"), and an August 4 *Boston Globe* poll indicating that Bellotti had opened an eight-point lead over Silber and that 65 percent of the respondents thought the "ripe" statement was inappropriate cemented the impression that the public had been shocked once too often. From that point on, the political obit writers began measuring Silber for a coffin, an effort that reached a fever pitch after polls showed Bellotti with a 20-point lead in the wake of Silber's impolitic reference to Area B "drug addicts" during his September 11 debate with Bellotti.

When Silber swamped Bellotti one week later, the press was left to explain how it had failed to detect the underground boomlet for Silber, how it had misjudged the impact of the shockers, and how its polling could be so fallible. For his part, Silber gleefully poured salt into the wounds by appearing on *This Week with David Brinkley* and asserting his belief that the *Globe* had cooked a late poll "to try to hurt my campaign."



Globe*: disoriented by primary outcome*

JEFF THIEBAUTH

That was but one highlight in Silber's tireless efforts to make the press the enemy. It started back in January, when he responded to critical media reaction to his "welfare magnet" remarks by accusing the press of McCarthy-like tactics. It was punctuated by his headline-grabbing July 31 appearance at the *Boston Globe* to declare that he would no longer attend newspaper forums because they could not be trusted to record his words accurately. And it was topped off by the Brinkley appearance, in which he blasted the *Globe*'s poll and attributed his victory to mushrooming "anti-media sentiment." The *Herald* didn't escape Silber's wrath, either, with the candidate pointedly suggesting that the paper's reporters could learn a thing or two from its editorial writers after they'd bestowed their primary endorsement upon him.

This apparently successful attack, combined with the press's bad call on the Democratic primary, led a wobbly Fourth Estate to conduct a very public self-examination. This was particularly evident at the *Globe*, which had already revealed its disorientation by passing on primary endorsements, thanks largely to publisher Bill Taylor's reluctance to give his blessing to Frank Bellotti, the favored candidate of editorial-page boss Marty Nolan. (Nolan was then left gamely to cobble together a pox-on-all-your-houses editorial, though the paper rediscovered its voice during the final election and after some serious internal debate endorsed Bill Weld.) The folks on Morrissey Boulevard put together two major post-primary pieces — one by Tom Palmer and the other by Charlie Radin —

See MEDIA, page 20

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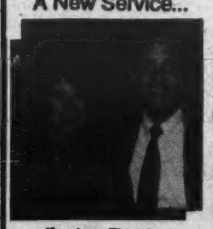
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Media

Continued from page 19

examining whether the media had given Silber a fair shake. The articles helped further the public perception that the press was out of step with the political Zeitgeist and to validate Silber's ceaseless criticism of the media.

Although the print media seemed to be relegated to the position of a sad-sack sidebar to the Silber story, it wasn't rendered completely impotent. One candidate clearly damaged by the boys on the bus was Evelyn Murphy. Last March, when the lieutenant governor called a press conference to attack Bellotti as a "paid lobbyist" who had worked against universal health care, the *Globe* eagerly hopped all over her insufficiently documented charge and portrayed her campaign as dangerously inept, a theme the paper revisited on several occasions.

The ideologically unfriendly *Herald* was even tougher, launching a dubious attack on Murphy's credibility with an April story suggesting that she had wrongly taken credit for founding a company started by others. And then there was the famous page-one photo, during last winter's Thanksgiving cold snap, of a vacationing Murphy in jogging shorts chugging along the sunny Florida coastline while the legislators back home were engaged in crucial deliberations over taxes. A frustrated Murphy stopped short of charging the media with sexism, but she complained to the *Phoenix* about the lack of "parity" in the coverage. The bottom line, however, was that those stories fed into the broader perception of a candidate out of the loop, without a strong message, and running a confused campaign — and Murphy never really got out of the starting box.

Payne: Wizard of Oz *analysis of candidates*

KATHY CHAPMAN

The other race where journalists appeared to play a pivotal role was the Jim Rappaport-John Kerry Senate battle. At the same time that Rappaport was managing to catapult himself into the thick of the contest with a cynical but effective advertising campaign attacking Kerry as everything from a Dukakis clone to a Saddam Hussein appeaser, print media all over the state were beginning to paint on the blank canvas that was Jim Rappaport. And the picture wasn't flattering. Most of the relentless commentary focused on Rappaport's unsubstantiated and careless charges against Kerry — and the criticism crossed partisan lines. (Even the *Boston Herald*, which clearly isn't crazy about endorsing liberal Democrats, gave the nod to Kerry this past Wednesday, pointedly questioning Rappaport's "readiness to hold public office.")

But even here there may be a sobering commentary about the impact of newspapers. Although the journalistic attacks on Rappaport began very early, it wasn't until Kerry began incorporating them in his own advertising campaign (his most recent print ad catalogues the negative adjectives used to describe the Rappaport campaign, ranging from "insulting" [the *New Bedford Standard-Times*] to "ugly" [the *Fitchburg-Leominster Sentinel & Enterprise*]) that the race seemed to break open. Just more evidence that one punchy ad may be worth a thousand words of earnest commentary.

• • •

Shortly after the "ripe" controversy flared, Silber went on a damage-control mission to a senior-citizen center in Worcester. And after listening to the candidate, 89-year-old Ann E. Kane told *Globe* reporter Peter Howe, "I think he did a hell of a job. I think the papers twisted everything he said."

That just about sums up the way the campaign has gone for the ink-stained wretches this year. The reviews were bad, the critics harsh, and the press's usual swagger turned into a stagger.

TV debate

When it came to the highlights of the 1990 campaign season, the formal televised debate made a nice comeback from 1986, when the big event was a showdown between popular incumbent (yes, it's true, he once was) Michael Dukakis and reluctant Republican standard-bearer George Kariotis held during the midst of the Mets-Sox World Series. This year, debates had a dramatic impact on several major races and may have been the single biggest factor in the crash of Democratic

See MEDIA, page 24

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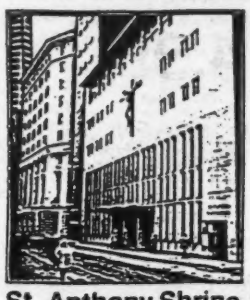

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Providence Civic Center
Dec. 6 & 7

FLEETWOOD MAC
Boston Garden, Nov. 13

JUDAS PRIEST
Worcester Centrum, Dec. 7

BILLY JOEL
Albany, Dec. 9

INDIGO GIRLS
Orpheum, Nov. 16

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December 15th FAMILY SKI DAY:

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January 12–13th CORPORATE SKI RACE:

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February 10th LEARN TO SKI DAY:

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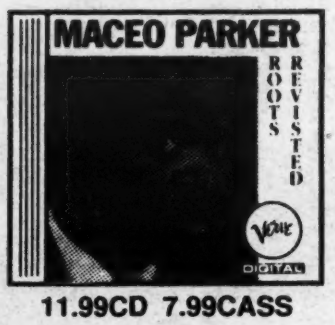

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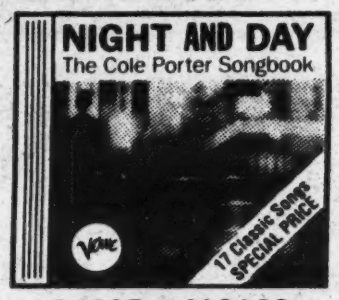

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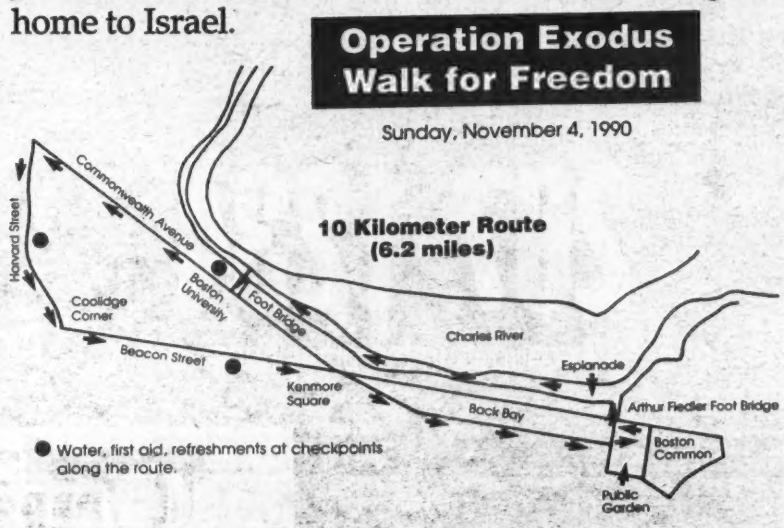

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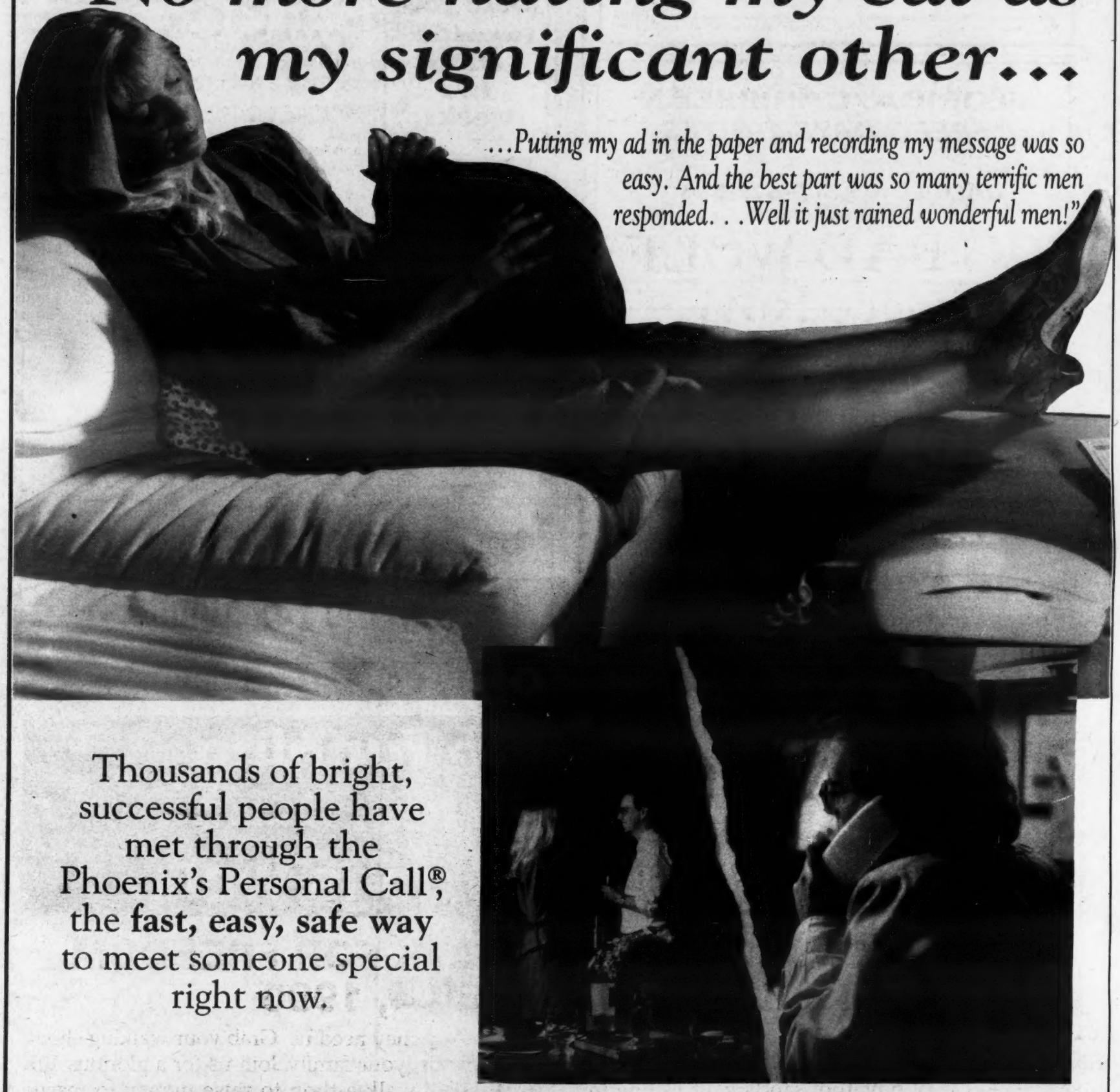

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Channel 2's CLASSIC FILM SHOWCASE presents the best of Bette Davis
NOVEMBER 3 ALL ABOUT EVE . . Bette Davis, George Sanders, Anne Baxter & Marilyn Monroe
NOVEMBER 10 NOW, VOYAGER . Bette Davis, Claude Rains, & Paul Henreid
DOUBLE FEATURE!
OF HUMAN BONDAGE . . . . . Bette Davis & Leslie Howard
NOVEMBER 17 JEZEBEL . . . . . Bette Davis & Henry Fonda
NOVEMBER 24 MARKED WOMAN Bette Davis & Humphrey Bogart
BETTE DAVIS MOVIE MONTH 2 SATURDAYS AT 10PM

Media

Continued from page 20

gubernatorial frontrunner Frank Bellotti.

"The formal debates were important and surprisingly well watched," says consultant Dan Payne. "People actually tuned in. . . . That says something about their desire to get unfiltered information." (It may also signal dissatisfaction with the traditional filter of information — journalists.)

On the morning of the second Weld-Silber debate, this past Tuesday, Michael Goldman called the match-up the "single seminal moment of the campaign." When it was over, most of the pundits called it for Silber, though, like the first contest, there was no real sense that either man had scored a dramatic knockout. But that did little to diminish the critical importance of debates in this campaign year.

Frank Bellotti was the warmest and most effective one-on-one campaigner in the field. But he was awkwardly uncomfortable in the debate format, and the apparent frontrunner was simply trying to hang on for dear life during his September 11 match-up with John Silber. He faltered, talked vaguely about change, and sweated almost as profusely as Albert Brooks in *Broadcast News*. One week later, he was stunningly rejected by voters as a tired insider.

"Bellotti certainly was framed in the debates," notes Goldman.

The debates also provided the proving ground for John Silber's Teflon. In the closing minutes of what had been a solid performance during the August 22 Democratic debate, Silber suddenly declared that unrestricted choice "means a woman could go off in private and have her baby in the ninth month and kill that baby. . . . I've seen those babies in trash cans." It looked like classic shocker material.

ABORTION FLAP STEALS THE SHOW declared the next morning's *Herald*, but when the final ballots were counted, on September 18, the "abortion flap" didn't appear to have hurt Silber any more than did the alleged "drug addicts" flap that he triggered in the final moments of the September 11 debate. (In his two debates with Weld, Silber remained his relentless, angry self but seemed determined to avoid tempting fate by dropping any more bombs.)

Bill Weld's ability to pour his own money into the campaign may have provided the shot of electricity that jolted his moribund candidacy to life when he was 20 points down to Steve Pierce this past summer, but it was his inspired debate performances against his Republican-primary opponent that finally gave life to his fiscally conservative/socially progressive message in the days leading up to his September 18 landslide. "A conservative also wants to conserve our natural resources, wants to bequeath something to our children," he declared in the September 5 debate, drawing clear distinctions between himself and his opponent. "A right-wing ideologue does not. A conservative wants the family to make personal decisions, such as abortion rights. A right-winger, an ideologue, a zealot wants the government to take over that decision, as Mr. Pierce does." That message clearly resonated with the more moderate Independent voters, who swamped the Republican primary and helped hand Weld his big win.

More than a year ago, when the *Boston Globe* asked Scott Harshbarger to delineate the differences between himself and incumbent Attorney General Jim Shannon, he had to acknowledge that "it may be that on the so-called checklist of issues, we agree. The question is, how are you going to administer and lead the chief law-enforcement office in this state?" That capsuled the difficulty Harshbarger had in jump-starting his campaign: a liberal challenger to a liberal incumbent, he was hard-pressed to find issues of substance where he could expose a clear choice between the two men.

And then they went on television together.

The first Shannon-Harshbarger TV debate, which aired on a Sunday morning last August, may well have represented a turning point in the campaign. After unsuccessfully trying to bait the incumbent on a variety of issues, Harshbarger finally engaged Shannon on the question of political corruption and the two men went at it ("You're a piece of work," Harshbarger sneered at his opponent) in what became a clear mismatch. Harshbarger, a compact but physically dynamic ex-Harvard football star literally overwhelmed his larger but more lethargic opponent like a bull terrier attacking a Saint Bernard. For the first time — in a way that he couldn't during his *Globe* interview — Harshbarger illustrated the visceral differences between the two candidates. He was the tough and energetic challenger, Shannon the complacent and soft incumbent.

Harshbarger managed to parlay that basic dynamic into his primary-day victory, and his campaign's internal polling reflected the impression he'd made during those televised confrontations. Voters consistently told the pollster that Harshbarger, who is older and shorter than Shannon, was the younger and larger man.

• • •

There was more tension among the small crowd gathered to watch Silber-Weld II this past week at the Old South Meeting House than there was among the 16,000 high-rollers awaiting the opening bell for the October 25 Buster Douglas and Evander Holyfield heavyweight-title tilt at the Mirage, in Las Vegas. And for good reason. For one thing, even though both gubernatorial candidates basically hewed to the high road, it was still a better fight than the one that took place inside that Vegas ring. For another, this has been an election year that has produced its fair share of knockouts under the glaring lights of the TV cameras.

Paid media

"Silber is the Tin Man — his advertising needs to show heart, but it doesn't," said consultant Payne, analyzing the Democratic candidates' paid TV ads in a *Phoenix* interview last summer. "Bellotti is the Scarecrow — his spots should

TV ads: double-edge razor

PHOTOS BY JEFF THIEBAUTH

show brains and ideas, and they don't; and Murphy is the Lion — she needs to show courage and her ads don't. They're all failing at the basic need of advertising — to give us a reason to vote for you."

In this contorted election year, with most paid TV advertising preoccupied with negatives, subtle positioning, and explaining why voters shouldn't vote *against* the candidate, Payne's cynical reaction isn't surprising. For though this election has reasserted the primacy of paid TV as the most important of campaign tools, it has also exposed the hazards of a TV-commercial candidacy. You can't live without paid TV; just ask Evelyn Murphy or Steve Pierce. But if your message misses the mark, strikes the wrong tone, or doesn't match up with the rest of your campaign, paid TV can kill you.

Clearly, the abundant use of well-orchestrated paid TV legitimized some candidacies that probably couldn't have survived without it. Jim Rappaport's barrage of anti-Kerry ads raised his name recognition and tossed out red meat to Republican voters to the point where primary challenger Dan Daly was rendered invisible. Bill Weld's TV ads, positive in tone and geared toward Independent voters, couldn't move his numbers during the winter or spring. But once the Independents began to pay attention, after Labor Day, Weld was able to stake out moderate turf on the environment and abortion rights and to mount unflattering comparisons with his opponent that Pierce — who discounted the importance of paid TV down to the bitter end — couldn't match.

But for every campaign that saved its bacon with paid TV, there was another obliterated by its own too-clever spin. Exhibit A was Frank Bellotti, who soared to frontrunner status with unopposed TV buys in late 1989 and early 1990 that positioned the candidate as the "outsider." These lovingly photographed spots tried to have it both ways, hinting at an illustrious past ("He was with us every time — how can I not be with him today?" murmurs a woman in one early ad) while pretending that inveterate maverick Bellotti was free of Dukakis-era taint. Not only was Bellotti's past a tad too well known for this ruse to work, but the outsider gimmick, established to highlight Evelyn Murphy's Dukakis affiliation, back-fired big time when Silber jumped into the race.

Between January, when Silber began his candidacy, and May, Bellotti's big lead in the polls evaporated. Crucial events during this span included Silber's March spot showing a carousel with the faces of all the other candidates, the "insiders," who Silber claimed in the ad were "afraid" of him, the true "outsider"; and Bellotti's April spot touting his courage in having "stood up to" the Massachusetts Teachers Association, an awkward repudiation of his union-oriented base that he almost immediately disowned. Then came Bellotti's final, Roberto Duran-like surrender of the strategy he'd invested so much money in — the notorious ad in which Bellotti, like an aging car-hop, leans in the window of a taxi to tell the angry cab driver, "I'm angry, too. . . . This election isn't about who's an insider and who isn't." Translation: *no más*, Dr. Silber, *no más*.

Caught in the falsehood of his initial TV strategy, Bellotti was exposed as a member of this year's most unpopular species — the posturing, disingenuous pol. So, too, was Murphy crippled by the chasm between her TV spots — which bore titles such as "Guts," "Commitment," and "Specific Plan" — and her conduct as lieutenant governor and candidate, both a perpetual study in hesitation, ambivalence, and vagueness.

Desperate for credibility that their candidates couldn't always provide, TV admakers gave the print press some relevance in the campaign by repeatedly lifting newspaper headlines and quotes to back up their charges and boasts. That these stratagems were often venal (Silber's "corruption" attack ad on Bellotti, which distorted a *Globe* headline, and Treasurer candidate Billy Galvin's ads, which used discredited print stories to smear Malone, are particularly heinous examples) made them no less effective.

Paid TV didn't succeed or fail in a vacuum, but the more of it you could buy and the better the quality of it, the better off you were. Even though veteran Boston political consultant Ken Swope claims most of this year's paid TV ads "disappeared in the clutter," he cites the peculiar, Rube Goldberg-like mechanism whereby TV spots become a major TV- and print-news story as the true value of paid TV. Says Swope: "The coverage of political advertising and even negative advertising actually had more impact than the commercials themselves." ❑

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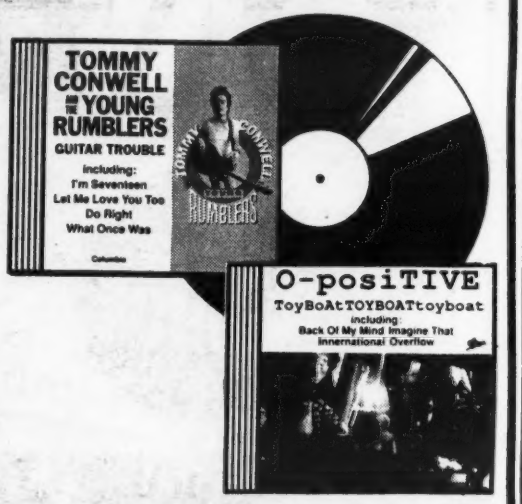

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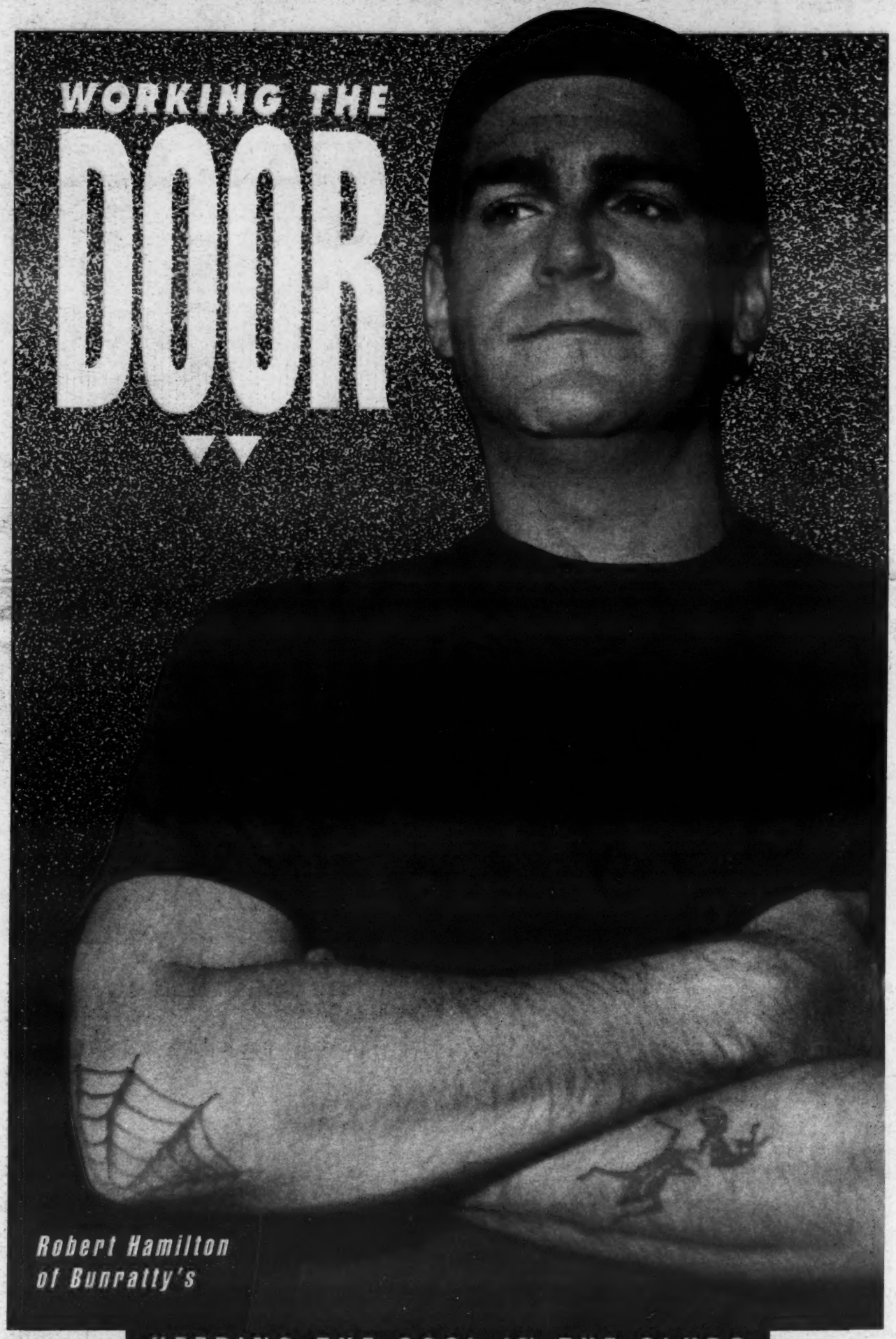
THE BOSTON PHOENIX, SECTION TWO, NOVEMBER 2, 1990

LIFESTYLE BOSTON URBAN EYE



WORKING THE DOOR

Robert Hamilton of Bunratty's

KEEPING THE COOL IN THE CLUBS

by Timothy Gower (see page 4)

PHOTO BY ERIC ANTONIOU

INSIDE

NICKELS AND DIMES

THE HORROR OF LIVING WITHOUT AN ATM CARD
(page 3)

TURKEY TIMES

A GUIDE TO BUYING YOUR BIRD
(page 6)

FIGHTING CRIMES

HOW THE *GLOBE'S* EILEEN McNAMARA DOES IT
(page 7)

THIS WEEK

SOS CONFERENCE

Secular Organizations for Sobriety, a fast-growing self-help group that favors a non-religious approach to getting and staying sober, will hold its annual conference on Sunday, November 4, at the Marriott Hotel, in Copley Place. Speakers will include a variety of local and national members and mental-health professionals; the conference will address secular approaches to alcohol addiction as well as overeating and dealing with addicted friends and family members. Call 945-2379.

URBAN EYE

Boston's Bulletin Board

NOVEMBER 2-8

Contributors:

Timothy Gower
Caroline Knapp
Mark Leibovich
Gail Mandel
Ketura Persellin
Gail Ross
Eric Zicklin

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REPORT CARD

Firewood

You're snuggled up before the fireplace, sipping bubbly and nuzzling your sweetie. Things are getting hot under the blanket when you notice that the once-glowing embers have begun to turn to white ash. You rise. "Just a moment, darling," you say, "let me throw on another Duraflame."

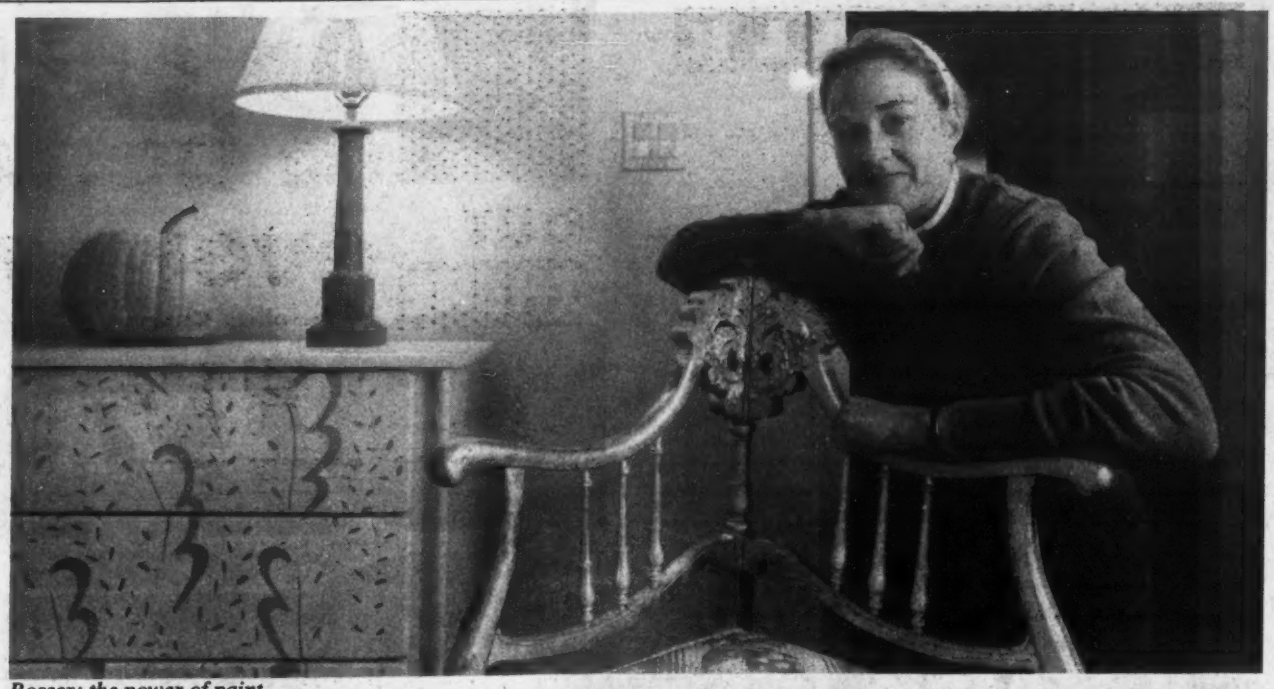
Poof! The romantic moment goes up in flames. Burning an artificial log is about as sexy as serving Cold Duck, so if you're fortunate enough to have a fireplace — and want to get the most from it this winter — plan on using the natural stuff.

First a few terms: a true "cord" of wood stacks four feet high, eight feet long, and four feet wide — which means you'd need not only plenty of storage space but also a fireplace at least five feet wide to accommodate that kind of timber. More common is the "face cord," just as high and long, but not as wide — they're cut to fit in the standard fireplace, typically 16 inches.

So if you have a yard, call or visit the Grower's Market (889 Memorial Drive, Cambridge; call 661-6194). As with any commodity, the price of wood fluctuates, but a face cord from this dealer will cost about $150. Delivery charge varies, depending on distance traveled. Your home must be accessible by dump truck, and you will have to stack the wood yourself.

If you live in an apartment, make a trip to Adams Coal & Oil Company (505 Concord Avenue, Cambridge; call 547-3100). A bundle (made up of six to eight logs) is $4.50; you can get 10 bundles for $42.

— TG



Rosser: the power of paint

JEFF THIEBAUTH

THE FURNITURE THERAPIST

Bonnie Rosser

Before you ditch that solid-as-a-rock-but-homely-as-a-wart chair that just does not go with your new bedroom set, you may want to call Bonnie Rosser. "Just about everything I'm given to work on is really ugly," says Rosser, who calls herself "a decorative painter of furniture and interiors."

A survey of her work seems to indicate a strong influence from the Crayola School of Color: no tone, from pastels to primaries, is off limits. She turns Salvation Army kitchen sets into psychedelic dinettes and paints flower-tossing nymphs onto frumpy old dressers, transforming junkyard-bound relics into instant collector's items. But before you load the old chest o' drawers into the back of the station wagon, be warned that this furniture doctor insists on making house calls. "I *have* to see where the piece is going," says Rosser.

Rosser also consults with those who have tired of poring over paint charts at the hardware store trying to discern a difference between "bone" and "ivory." "Sometimes people want to do something bolder," she says, "but they need help picking out colors that are right for them." After painting your walls — and perhaps providing a decorative finish, such as a glaze or a marbleized look — Rosser can add a graceful flourish, like a hand-painted vine, gently crawling about your walls and ceiling.

Bonnie Rosser charges $30 per hour for most of her services. Contact her at 424-8776.

— TG

ACTIVISM FOR THE INACTIVE

Environmental postcards

You've heard this before, but letter-writing really can make a difference. It took fewer than 8000 consumer letters, for instance, to stop Starkist Tuna from using netting practices that had killed more than six million dolphins.

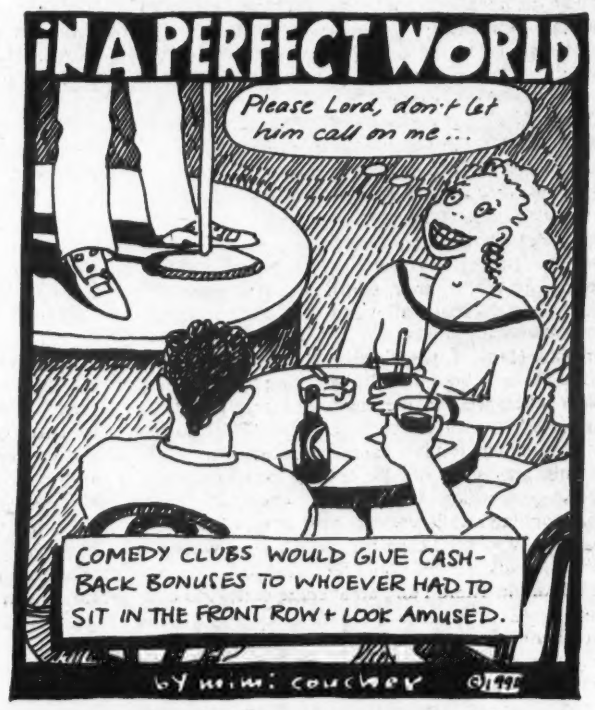
But if you're too busy to write, try EarthCards, a book of 32 pre-printed postcards addressed to a range of bigwigs across the country. The cards address everything from wilderness preservation, toxic waste, and product packaging to energy efficiency and corporate responsibility.

A card to the head of Ford, for example, reads, "I am a potential Ford car buyer with a strong interest in environmental issues. I am very concerned with what I see as a tendency to produce high speed 'muscle cars' (like your 150 mph Mustang V8) when what America really needs is a 80 mpg 'eco-car'!"

Amen. All you have to do is buy the book, sign your name on the postcards, stick on a 15-cent stamp, and wait patiently as the Earth is saved.

EarthCards, published by Conari Press, are available at area bookstores for $6.95.

— ML


IN A PERFECT WORLD
Please Lord, don't let him call on me...
COMEDY CLUBS WOULD GIVE CASH-BACK BONUSES TO WHOEVER HAD TO SIT IN THE FRONT ROW + LOOK AMUSED.
by Mimi Coucher ©1990

What's brewing?

JEFF THIEBAUTH

BUY OF THE WEEK

Beans

Next time you're walking around Washington Square at night, look down at the sidewalk. If you see coffee-bean-shaped beams of light dotting the asphalt in front of you, you'll know you're at Beans, a new Brookline cappuccino bar and coffee boutique.

Step inside, day or night, and the atmosphere will nourish your senses: you'll hear classical music; you'll see beautiful antique coffee mugs and urns, shiny finished wooden cabinets, and even coffee-motif jewelry; and you'll smell the rich fragrance of coffee. It all adds up to a multi-stimuli antidote to urban lunacy.

Then there's the matter of taste, which, after all, is why Washington Square-area residents and businesses so enthusiastically embraced Beans' arrival last month. Start with the coffee — 20 varieties and blends, roasted on the premises and brewed fresh with filtered water. It's rich, strong, and certifiably gourmet.

A tip: show up during roasting hours — Monday from noon to 5 p.m., Wednesday from 6 to 8 p.m., or Saturday from 6 to 10 p.m. — for maximum freshness. Beans also serves outstanding fat-free, gelati-flavored frozen yogurt (try the chocolate almond), European pastry, and old-fashioned buttery coffee cake.

Beans, at 1643 Beacon Street, in Brookline, is open Sunday through Thursday from 7:30 a.m. to 8 p.m. and on Friday and Saturday from 7:30 a.m. to 10:30 p.m. Call 277-5282.

— ML

SHOE TALK

An interview with John Fluevog

John Fluevog is far-out shoes. If you take a look at the multicolored platform extravaganzas covering the feet of Deee-lite, the latest Manchester dance band, you'll see the handiwork of John Fluevog.

A native of Vancouver, Fluevog has been designing shoes for 20 years. He and his original partner, Peter Fox, opened a shoe store in Vancouver in 1970. Their styles were outrageous — for example, they made show-stopper, black patent-leather, over-the-knee platform boots for men. Fox is now in New York designing more-conservative shoes. Left to his own devices for the past 10 years, Fluevog has been busy putting out points for the punks, platforms for the playful, and fun shoes for everyone.

The fashion industry has never been accused of depth or profundity, but this purveyor of showy shoes has a social awareness as keen as his fashion sense. Fluevog was in town two weeks ago to visit his local outlet, on Newbury Street. Over chocolate and caffè latte, he shared his philosophy.

• • •

Q: *Why the platform revival?*

A: The platform is not the thing. I don't see it as a big look. To me it's a party thing. The fact that it's got a platform, well, that's okay. When a thing is impractical and crazy, it's party, it's silly, and that's what they're for — having a good time. There's lots of scary things going on in the world. And when things get that scary, we don't always know how to react. So some frivolousness comes into play.

Q: *It's funny that the revival is now, the early '90s, as opposed to the early '70s. Do you see a connection?*

A: There were two things going on then: the hippie stuff and disco — opposite poles. It's that way now. There's all these kids wearing Doctor Marten shoes and really basic gear. Basic, basic, basic — 'I don't want any names on my T-shirt, jeans, and DMs, I want to look like a worker' — and there's also total silliness going on.

Q: *Were you a hippie?*

A: No, I'm pretty normal, actually.

Q: *No one would ever believe that.*

A: Yeah, I know. But I think that if you are too involved with something — like your brain is totally into something and you are going out every night partying with a certain look and certain friends — you have a hard time looking at the overall picture of what you're attempting to do. It's better to stand back a little bit and have a better look at things.

Q: *What's your general shoe/life philosophy that gets you through these scary times?*

A: I would like some of what I think to come across in what I do. In my advertising and in my shoes, some of my things are otherworldly. I would like to make people think a little bit about the fact that everything is not what you can touch, feel, and see. I believe there's a higher consciousness and that there's another world out there. I don't think anything I do is going to lead anyone to 'salvation.' But I want to know what is real, what is genuine, what works, and what doesn't.

Q: *Your messages have a lot of humor — '50s-style postcards, like this one with two guys shaking hands over a car.*

A: Yeah, 'Preoccupation with material possessions that prevent people from getting really close.' And, in all honesty, it's hard to advertise with some effectiveness in the marketplace doing these kinds of things. But I hope that I'm doing something that will maybe at least let people think that there's something else going on out there. There's an Earth consciousness going on. I think shoes are very earthy, actually. You stand on the Earth in your shoes. They are what are between you and the ground. I'm committed to shoes. That's my life. And for some reason I like doing weird shoes. I was moaning to my wife the other day, 'I'm designing all these shoes and all anybody wants is Doc Martens, plain stuff.' And she said to me, 'You don't design shoes to sell.' And I had to stop for a second. Because she's right. I do not design shoes that I know will sell. I just go, 'Oh, these are cool, I love these.' I'm very fortunate to have a vehicle to do the silly things that I do. I enjoy it. I love it.

Fluevog: "Shoes are very earthy."

KATHY CHAPMAN

John Fluevog shoes are available at his local outlet, 328 Newbury Street (call 266-1079); they're also available at his retail stores in Vancouver, Seattle, and Toronto. That's comforting to know — the world could use some good shoe karma.

— Scott Cardwell

OUT THERE

An open letter to bankers everywhere

by Caroline Knapp

DAVID SIPRESS

Dear bankers everywhere:

On September 14, my automated-teller-machine bank card was confiscated by an automated-teller machine in Cambridge, and for nearly two months now, I have been forced to live in a highly unusual state: *sans* ATM.

I am none too happy about this, and I would like to take this opportunity to register a formal complaint, as I believe that you, bankers everywhere, are responsible for my current condition.

Living *sans* ATM card, you no doubt know, is an extremely rare phenomenon, particularly for people in my age group (late 20s to early 30s), whose coming of age coincided with the advent of the ATM. I got my first ATM card during my first year of college (1977); I frequented ATMs from that date until the ugly day in question, when the machine, as ATM users are wont to say, "ate my card"; and in the process, I have seen the ATM become transformed in American culture from a rather unusual example of modern technology to a basic necessity.

Allow me to elaborate with a brief history.

When you first introduced ATMs to banks, in the late 1970s, we all approached them with a degree of caution. We slid our cards into the machine gingerly. We stared at the screen, unsure which buttons would execute which tasks. We struggled to remember our codes. (Was it our Social Security number? Our boyfriend's birthday?) And then we entered them into the machine tentatively, amazed that we could actually conduct a banking transaction without the assistance of another human. Daunted by the proposition, we also treated the service with a certain reverence, conducting most of our business with real tellers, and rarely taking from the machine more than, say, $20 at a time.

By the mid '80s, all that started to change. You put ATMs in more and more places (at least in places where folks with money live, but that, as they say, is another story), and slowly, we began to see the ATM as an accepted and generally useful fact of life, not unlike the telephone answering machine. Our codes became permanently embedded in our minds, and we began to like the ATM the way we like a casual friend: when it was there, it was great; when it wasn't, we didn't despair.

Then, you, bankers everywhere, did something insidious. Without our even noticing, you put ATMs everywhere. You put ATMs on every city block, in supermarkets and convenience stores, in airports and bus stations. You came up with ATMs that gave us money even if they didn't represent our bank. And we began to think of the ATM as a huge, sprawling money tree, something that extended from coast to coast, allowing us instant access to cash at virtually any time of day, in virtually any city or state. Many of us realized at this point that we'd gone years without actually speaking to a real, live bank teller; we became angry and annoyed if we even had to *wait in line* to use the ATM; and the idea of life without it became inconceivable.

This latter stage of ATM cultural development is the stage at which I found myself when the offending machine swallowed the card in question. And having lived *sans* card for the ensuing weeks, I feel compelled to tell you: I feel betrayed.

Picture it. There I am, an average early-'90s consumer well accustomed to immediate gratification in matters financial, poised at the ATM on a Friday night, ready to retrieve some cash for the weekend. Card goes into machine. Machine digests card. Fingers tap impatiently. Tap, tap, tap. Machine regurgitates receipt with ugly notice: "Card withheld." Card is gone.

The reaction? Disbelief. Faint stirrings of panic. Frightening images in the mind. Empty wallet. Empty gas tank. The phrase, "Hi, Dad? Um . . . "

I do not blame the machine for this. I'm sure the machine couldn't help noticing that my checking account was just a tad overdrawn. I imagine someone — a human, no doubt — told the machine about those last few bouncing checks. I'm sure the machine felt it had no choice.

But I do blame you, bankers everywhere. After all, you guys are the ones who put four ATMs in my neighborhood and one in my Star Market and two in convenient locations on my way to work. You're the ones who said, in effect, "Here! Have some money! And here — we'll even give you $500 in extra ATM *credit*, so you'll never have to worry about exceeding your balance! Just plug in that card and let 'er rip!"

Yes, you provided me with a very specific set of late-'80s-style financial instincts and an equally specific set of financial management techniques. You taught me, in effect, that it was okay to take out $100 when I had only $20. That it *made sense*. After all, as you *trained* me to ask, why only take the $20 when you know you'll be hustling right back to the machine for more the next day?

And where am I now? Cardless. Forced to take my paycheck down to the bank and fill out a deposit slip and stand in a line (a line!) to conduct a simple transaction that would take only seconds with a card. Forced to *record* my deposits and withdrawals to make sure I actually possess the amount of money I want to retrieve, lest the real-life human teller subject me to some sort of humiliating experience, such as saying in a loud voice, "Sorry — no dough for *you*!" I'm sorry. It's unnatural.

And the bottom line is very simple: you, bankers everywhere, are responsible for infusing the American public with a very real and profound ATM dependency. And if you insist on confiscating the cards of the ATM-dependent public, you should at least do so in a more compassionate manner. Take a few hints from the mental-health profession. Launch a "Just Say No to Your ATM!" campaign. Come up with new machines, ones that will yell at you when you're close to an overdraft. You could even develop an Psychoanalytic Freudian ATM, which, when you neared your limit, would flash a video of Sigmund on the screen and ask, "How do you *feel* about trying to take out more money than you really have?" Guilt-inspiring Jewish-mother ATMs could work well too — "Oy vey! Take out that money and you'll break my heart!"

And in the meantime, at least you could help wean us of our dependencies. Maybe give us just a bit less cash every time we hit the machine. Or start dispensing effective substitutes for money instead (coupons for new shoes would be nice).

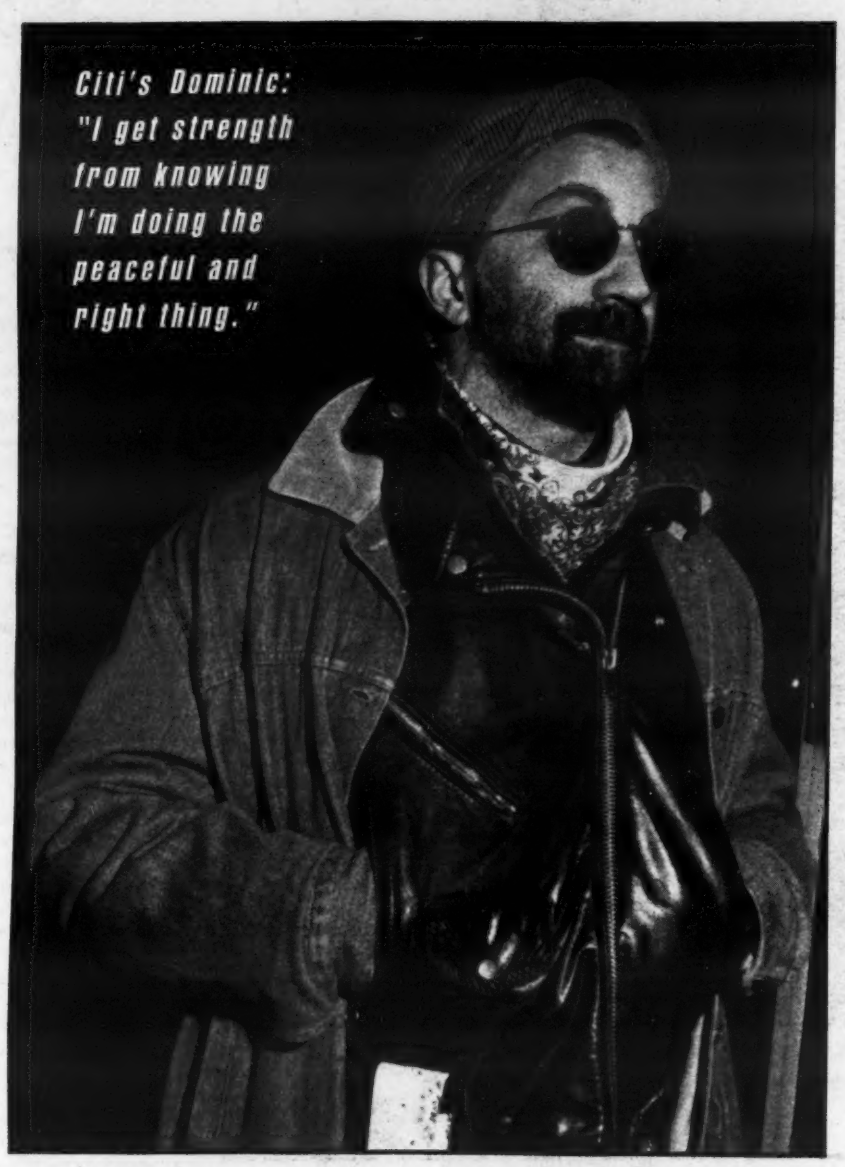
But don't just leave us stranded, lacking card and cash. Don't let us struggle alone to create ATM-less lives. It's mean-spirited. It's un-American.

I hope this note has provided you with some inspiration as you develop banking services for the '90s. I hope my ordeal over these past weeks has not been in vain. And if anyone from Bay-Bank/Middlesex happens to be reading this, could you please give me back my card?

Sincerely,

Caroline Knapp

WORKING THE DOOR



THREE NIGHTS ON THE CLUB PATROL

BY TIMOTHY GOWER

Consider the nightclub. It's a large room filled with people, most of them strangers. It's dark inside, but sudden pulses of erratic light startle the gloom. Loud, disorienting music throbs. Smoke fills the air. To this climate of uncertainty, add alcohol and watch things stir.

Most of the time, this combination of environmental and chemical influences makes for good fun. Façades melt away; people meet, talk, and dance, with sex as a persistent subtext. But the mix of booze and tension can transform an apparently civilized person into a belligerent cad or a reckless misanthrope. Then, catalysts for trouble are everywhere: a bumped elbow, a dirty look, a misunderstanding.

Watch it, assbole.

What did you say to her?

You got a problem?

Such is the raw stuff of a bouncer's work. He (and in rare cases, she) routinely deals with people who are at their worst. Insulted. Angry. Drunk. It's a thankless job, but there is always a fresh supply of young men eager to fill the position — to hang out in a club, meet women, hear some music, and get paid for it. Wages vary; most bouncers start at about six bucks an hour, but a veteran doorman might walk away at the end of the night with at least 100 bucks in his pocket for a few hours' work.

Who are bouncers? The stereotype is that of a muscle-bound goon who wants to earn a few bucks while he works on his left hook. There's a little of the sadist in him, and he's power-drunk; tossing out some lush gives him a rush, especially if he gets to mess him up a bit.

Talk to those who know the club scene — including bouncers — and they'll tell you that all too often the stereotype is true. A recent incident may support this claim; the gay-rights organization Queer Nation alleges that a dozen of its members were roughed up by club security and a police detail at Stocks and Bonds, a restaurant-club in the financial district.

But like any stereotype, this one tells only part of the story, just as getting rid of drunks is only part of the job. Being a bouncer — working the door and walking the floor, as they put it — has as much to do with good PR and psychology as it does with muscle.

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On a Thursday afternoon in autumn, Lansdowne Street is an anonymous lane, notable only for being the rear entry to the curiously still Fenway Park. As darkness falls, the opposite side of the street creeps to life. The deliberately hokey sign over Bill's Bar and Lounge clicks on, and a pink neon hula hoop begins gyrating about the hips of a statue suspended over Venus de Milo, Bill's next-door neighbor. At about nine o'clock, early arrivals try the doors at Axis and Citi, only to be told to return in an hour.

At 9:45, a single figure makes his way up the sidewalk, grinning, striding decisively, hands pushed into the pockets of the knee-length denim coat he wears over a black leather motorcycle jacket. "When I start walking up to that door," says Dominic, the dean of Boston doormen, "it's showtime, and I get lost in that character. And it *is* a character."

"Character" is precisely the word first-time visitors to Citi would use to describe the 41-year-old doorman, as in "That guy in front of Citi is a real character." But if working as a doorman is a role for Dominic, it is a complex, many-layered performance, one he's been perfecting Thursday through Saturday nights for the last 10 years, dating back to the days when the club was called Metro and he was forced to wear a tuxedo.

Dom is a slick-talking *paisano* from the old neighborhood. He's a friendly Rastaman who greets guests and old friends alike with a smiling "Peace, mon," a bit of reggae-speak that would reek of affectation coming from anyone but him. He's a stand-up comic with an arsenal of one-liners. He's a hand-shaking, cheek-kissing, back-slapping guy with a grizzled, gray-flecked beard, decked out in jeans, black pointy-toed boots, fingerless leather gloves, and an old railman's cap. Bandanas are wrapped around his neck and the crown of his head, and he wears darkly tinted prescription wire-rim glasses. In appearance, he's part biker, part pirate, part high-plains drifter; in name, he's either Dominic with the Beard or Doormanic (he avoids giving out his surname). And in spirit, he's the peacekeeper, the best PR man Citi could ever hire, who just wants everyone to smile, dance, and be cool.

By a few minutes after 10 o'clock, Dominic and a pair of fellow doormen — male-model handsome, in their mid 20s — fall into place: the two younger men hang by the door while Dominic works freelance, roaming inside and out of the velvet rope barrier they've constructed around the front step. The first hour is slow, which leaves time enough for Dominic to play information officer to a short guy in glasses who has stopped in front of him, a newcomer to the Lansdowne Street nighttime entertainment theme park. After a bit of small talk, the short guy gets to the point. "So, like — which one of these places has the most beautiful women?" he asks.

"Let me tell you something, my friend," Dom begins, "there are beautiful women all over the world. Why, I seen the Kung bushmen in *National Geographic* and there was a woman in there I woulda married in a second." The guy smiles, shrugs, and walks off.

Soon, three men in expensive blazers and baggy, pressed slacks approach, driver's licenses in hand. "Gentlemen, how are you tonight? I gotta stop you right there, fellows," Dom says, gesturing to one. "The shirt ain't gonna make it. You need a collar to get in."

"A collar?" the guy asks.

"Yeah, you see, this is like a jersey you're wearing, and what we need here is a shirt with a collar," he says, frowning as if to say "Personally, I think it's a lousy rule, but I've got to enforce it."

"I'll go home and change," the guy says, smiling with hope.

"Terrific! Go home and change and when you get back, come to the front of the line — I'll let you right in," Dom says, beaming. Patting him on the back, he sends the guy away with the words, "I love a happy ending."

Enforcing the dress code, which seems to discourage strongly (but not prohibit absolutely) jeans, sneakers, and T-shirts, is obviously trickier than checking IDs (though phony driver's licenses appear to be fairly common). But over the years, Dominic has honed a more subtle — and more important — skill: spotting potential troublemakers. "It's not just their look — it's their *look*," Dom says, tapping his finger to his temple. "The eyes are the portals of the soul."

If he spots trouble in someone's gaze — whether he is stinking drunk or just plain hostile — Dom starts talking. "I'll say 'Peace, mon,' and that usually elicits some emotional response," he explains. "If they don't like it, I'm able to detect their level of 'assholeness' right away." A high degree of assholeness will keep you outside the velvet rope. "I'll say to the guy, quietly, so no one else can hear, 'Sir, I don't think you'd really enjoy yourself here tonight. I think you should probably head home.' "

The theory at work is one of prevention. "One of the key purposes of a doorman is to act as a screen to keep the environment inside safe," says Citi co-owner John Lyons. On this night, like most others, Lyons works the door with his hired crew. By about 11:30, a line has begun to form along the left side of Citi's façade, and the need for a dose of prevention has presented itself in the form of two young men with thick Scandinavian accents. The taller one, very blond, with a flushed complexion, wobbles before Dominic, holding an ID about six inches from the doorman's face. "Suhr, suhr," slurs the young man, "I am rilly priddy goot guy, you know?"

"I believe you, pal," responds Dominic. "But why don't you come back when you're sober?" Dom turns away from the pretty good guy and his friend, who is dressed in a madras blazer, and both of them trail after the doorman. Soon, Lyons, who is 6-5, 280 pounds, intercepts the two and herds them away from the line, where he listens as the two plead their case. The conversation ends abruptly when Lyons throws up his hands and exclaims, "Look. I *know* who the Vikings were. But you still have to be sober to get in."

The two rejects eventually stagger off, but the endings aren't always so simple. There was a night not long ago, still vivid in Dom's memory, when Citi was the site of a private party for members of the Boston medical community. The line ran halfway to Brookline Avenue; about 300 people were waiting to get in. Suddenly, Dominic found himself faced with a well-built man who had pushed his way to the front of the crowd. He wanted in — now. Dom shifted into diplomat mode. "Sir, there are a lot of people here, and if you'll just wait your turn . . ."

The impatient guest, who Dom later learned is a neurosurgeon, exploded. "You're a fucking nobody," he cried, pointing a finger in Dom's face. His verbal assault went on for minutes, but Dominic stood fast; eventually the doctor stalked off. Moments passed. Dom greeted a few more guests, and had already forgotten about the incident.

Thwack! Everything went black for a few seconds. When the light returned, he was being helped to his feet. His fellow doormen were gone, having bolted after the surgeon, who had crept up behind Dom, clobbered him in the back of the head, and sprinted off.

"Here's a guy who's a gentleman, supposedly. He's got an education, supposedly. And he punches me in the back of the head and runs away," Dom recalls, incredulous. "Now if a doorman ever punched a neurosurgeon in the back of the head, you're looking at big bucks, insurance companies goin' bananas. That's the distinction society makes — that he's much more important a human being than some low-life bouncer. . . . That was one of the times I was very angry. And that lasted about seven seconds. I get strength from knowing I'm doing the peaceful and right thing. I'm stronger because of it; he's weaker.

"Everyone in line was telling me, 'Sue the bastard.' For what? Money? Fuh-get about it," he says. "Who needs the bullshit?"

As run-ins like this indicate, even the most diplomatic doorman faces the risk of bodily injury. As a bouncer, Dominic has broken his nose five times, broken a rib and a cheekbone once each, and has had his jaw cracked. Nonetheless, at the sound of trouble he leaps. By one o'clock the line has trickled to nothing, as 900 or so people have filed into Citi, but the calm exterior is disturbed by a cry from the lobby. "We need security in here," hollers a waitress. "*Fast.*"

The entire door crew turns on its heels and tears inside. With an updated version of "Volare" throbbing from the stacks of speakers, a crowd has formed about the long bar on the street side of the club. Patrons balance on the balls of their feet, attempting to glimpse the chaotic epicenter of the mob, where bodies are being untangled by a burly bouncer.

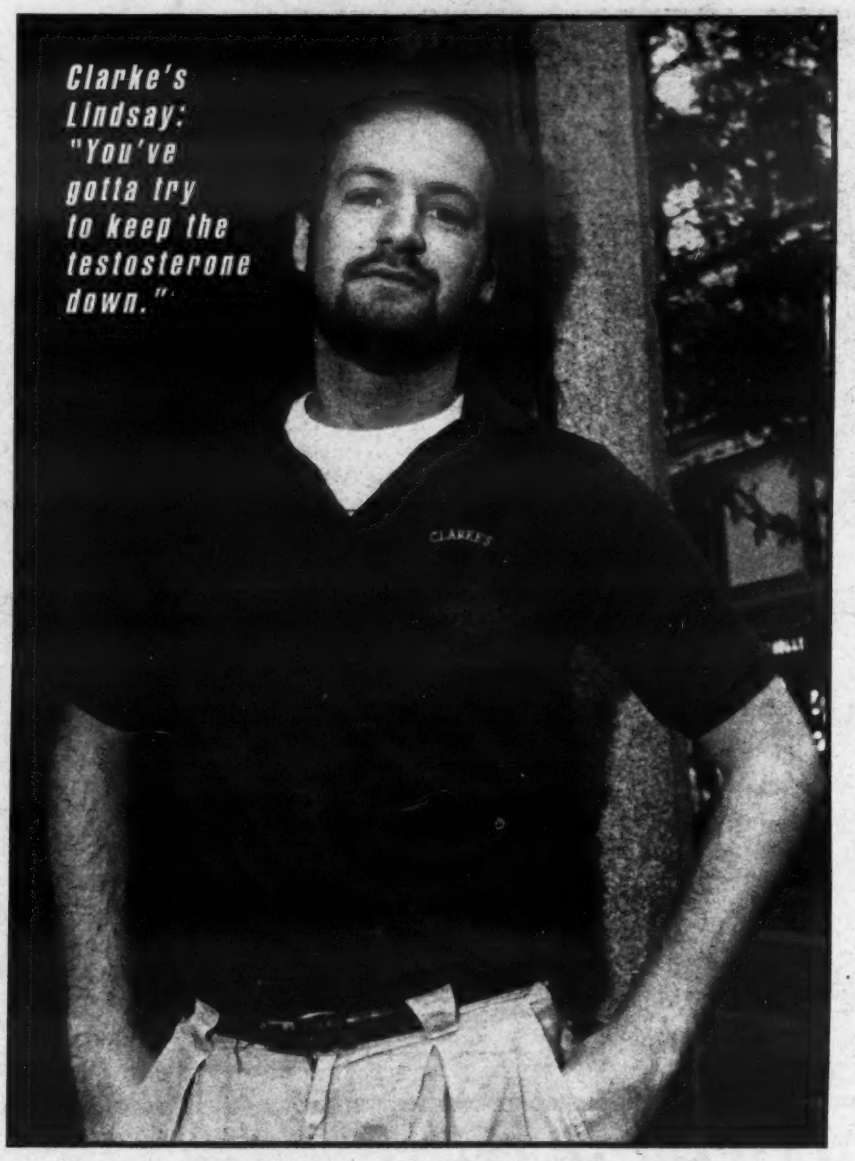
Dominic and the other doormen wade into the throng. Questions are asked. What happened? Did anyone see the fight? Who was involved? It quickly becomes clear that the instigator of the scuffle has disappeared into the crowd. As the other combatant is escorted away, Dom and a few other security men fan out, dissolving into the dark, cavernous room in search of the fighter.

Minutes later, Dominic emerges from the crowd grasping a well-dressed guy with dark, curly hair by the collar of his blue suit jacket. As he is guided out the front door, the captive explains that the fight wasn't really his fault — the guy bumped him, so what was he supposed to do? Besides, he is quick to add, he is a VIP card-holder.

Dom is unmoved by his plea, calmly telling the VIP that he's welcome to come back the next night — but that he couldn't return to Citi that night. "Familiarity breeds contempt," he says later. "I come from the school that says if you're a member you should be held *more* responsible."

The well-dressed man walks off, but not before shaking Dom's hand. "I've had altercations with guys who came back and apologized and thanked me, saying, 'I appreciated the way you handled that,' " says Dom.

Not all rejectees are as appreciative. Dom recalls an afternoon the week before Christmas several years ago when he had taken three of his nieces and nephews shopping at a mall. "All of a sudden I look up, and there's these four mooks surrounding us," he says. He had kicked the quartet out of Citi a few weeks earlier, and they were threatening to use this chance encounter to wreak a little revenge. What did he do? "I literally appealed to their humanity and sense of fair play. I mean, the utter vulgarity of the situation was. . . . I suggested that the four gentlemen knew where I worked and that there might be a more opportune time to discuss this," he says. "When backed into a corner, I can become most articulate."



PHOTOS BY ERIC ANTONIOU

At about 1:45, Citi begins to clear out, and by two o'clock Lansdowne Street is jammed with people, as a line of slow-moving cabs creeps past the block of fast-emptying nightclubs. Dom stands on the front step, his back to the street, shaking hands with departing guests. Suddenly, a commotion stirs across the street, and he turns to watch: it's Lyons, his large right hand clutching the madras-jacketed Scandinavian by the nape, guiding him to the end of Lansdowne. Dom shrugs. In the 10 years he's worked that front door, he has seen worse. In fact, to him this had been a pretty quiet night.

"A lot of times, I find myself singing that old Steve Martin song," he says. "You know, the one that ends, 'The most amazing thing of all, is that I get paid for doing this.' "

• • •

A musician whose band plays Bunratty's on occasion was describing Robert Hamilton. Pointing to a spot several inches over his own 6-1 frame, the musician said, in awe, "He's about *this* tall."

In truth, Hamilton stands a shade over six feet. He just *seems* bigger.

"Being a bouncer's a great job," says the head of the door- and floor-security staff at Bunratty's. "I meet all sorts of women, see all kinds of bands. And every now and then, I have to beat somebody up. We don't like to do it — but we will," he says through a good-natured, nearly toothless grin.

Bunratty's is a wonderfully grungy joint. The low, checkerboard ceiling is suspended by heavily nicked wooden beams. Aluminum stools with well-worn black vinyl tops are scattered about the scuffed and scratched floor. Old Milwaukees are a buck-ten, the house wine is Inglenook by the jug, and the drink special for the evening is a "Jell-O Shot," a small container of the popular dessert, mixed with vodka instead of water.

The crowd at Bunratty's is unconcerned with glamour. It's a place where you can wear your leather vest over a T-shirt and feel right at home, where 30-ish, long-haired guys in aviator glasses mix easily with "the dressed-in-black crowd," as Hamilton refers to the younger alternative-music lovers who hang out at the Allston club.

On paper, Hamilton, 30, sounds like the kind of guy you want to keep *out* of your club. He dropped out of high school at age 16 (in his sophomore year, he was suspended 32 times); at 17, he was kicked out of the Army after a year ("I had a real authority problem"); and at 19, he began the first of two stints in Massachusetts prisons, one each for robbery and assault.

Prison, which Hamilton refers to as "the university of crime," may have been his salvation. He earned a GED and eventually began taking classes at UMass/Boston while still at Walpole. After his release in 1985, Hamilton continued working toward his bachelor's degree in English; currently, he is a semester away from picking up his diploma and has developed into a voracious reader and committed journal-keeper.

But don't think he's turned into some bookish wimp. Although he's been working at Bunratty's only a few months, Hamilton has been a bouncer practically since getting out of prison, and has the scars to prove it. A jab from a penknife is responsible for the slash on his chin, and the scars on his hands are memories of too many encounters with broken glass (the missing teeth, however, are the result of a street fight when he was a teenager). "It takes a certain amount of chutzpah to be a bouncer," he says, and he expects that same spirit of his crew. Early one recent Saturday night, he and Lynette, a Bunratty's staffer and one of the rare female bouncers in Boston, discuss a new crew member.

"He's a good floor man," says Lynette.

"I don't know," responds Hamilton. "I haven't seen him fight yet."

And he won't on this Saturday night, as the crowd on hand to hear the sonic overload of the four heavy-metal bands on the bill poses few problems. Hamilton, who is dressed in a black T-shirt that reads "Support Bikers Behind Bars," painter's pants cut off at the knees, untied high-tops, and a Bruins cap turned backwards, makes an occasional foray into the crowd, but mostly hangs by the door. There, he surveys the audience, swigs an occasional Rolling Rock, and talks with friends, including Bunratty's owner, Doug Mellon.

Despite Bunratty's biker-bar reputation, Hamilton reports that he only has problems with two or three customers a week, but concedes that on any given night he might guide just as many out the door. Although Hamilton says, "I can spot the assholes," trouble sometimes sneaks up. Just a couple of weeks ago, he's standing there telling two guys with Budweiser breath that they're too tanked up to come in. In a blink, the pair turn on him, dragging him to the sidewalk and stuffing his husky frame between two parked cars. Through the pain of a cracked rib, he scrambles to his feet and sees Mellon on the street, wrestling with one of the thugs, while the other runs away. Hamilton catches up to him, lands a few punches to the drunk's head, and drags him back to the bar. The cops show up, the two guys are booked, and Hamilton comes away from the incident able to enjoy a bit of irony: "It turns out," he says of the culprit he had subdued, "I did time with the kid's father."

When the night ends, the crowd is reluctant to leave; a violent thunderstorm, a remnant of the weakened Hurricane Lili, is soaking Harvard Avenue. Given the circumstances, Hamilton and staff wait until patrons shore up the nerve to hit the streets, but as a rule they try to clear the bar by 2 a.m. In fact, earlier that evening, Hamilton convened a meeting of all security people, which featured a discussion of "Tricks for Getting Patrons To Leave After Last Call." Trick number one: walk about the club with a bottle of ammonia, spilling streams of the liquid on the floor. Trick number two: begin sweeping up cigarette butts with the hope that customers won't like getting whacked in the ankles with a broom. Trick number three: walk around the club bellowing, "LOOK-IT HERE. IT'S HOTEL-MOTEL TIME. IF YOU CAN'T SCORE, HIT THE DOOR. YOU CAN'T SLEEP WITH THE HELP, SO GET THE FUCK OUT."

And if brains don't work, well, there's always brawn. As Hamilton puts it, "You gotta have big kahonas to do this job."

• • •

It is dusk on a warm Sunday in Faneuil Hall. The stores have closed and the push-carts have been packed up and rolled away. The mimes, magicians, and folk musicians have counted their change and gone home; the day-trippers have driven back to the suburbs.

And at Clarke's, a young doorman with a black crew cut shakes his head. "We're already overcapacitated," he says, staring at the line of 20 people eager to get inside the saloon-side of the popular eating-and-drinking establishment, located on the south perimeter of the Marketplace. Before the night is over, the line will have multiplied in length several times.

Inside, a waitress with a dozen bar bottles on a tray wades into a crush of bodies near the door. The clientele is mixed, but certain themes persist. Men with thick necks. Women with teased hair. T-shirts with sports logos. Denim miniskirts. Vacated bar stools are snared instantly. Nobody brings a date.

John Lindsay, wearing a fresh blue polo shirt, steps out of the kitchen and onto the barroom floor. The 24-year-old BU student, who is working at the Sargent School while he completes requirements for his economics degree, has just finished a day shift as a barback, changed into a clean uniform top, and returned to put in a night-long stint as one of eight bouncers Clarke's employs on any given weekend night.

Given the bar's capacity, this might seem like overkill; it provides Clarke's with one bouncer for approximately every 20 customers. But the size of the crew is due at least in part to the curious layout of the

See DOOR, page 7

OBJECT LESSON

Turkey talk

Your pre-Thanksgiving guide to buying, stuffing, and roasting

by Mike Bailey

FRAN O'NEILL

As a boy, my father had a one-legged turkey for a pet.

It was born that way, with one leg. My father adopted it, I suppose, because young boys are fascinated by the grotesque.

Some boys cut worms in half and watch both ends wriggle. Some catch bugs and pull their wings off. My father watched his one-legged turkey hop around the barnyard. He used to chase it inside during the rain because, as any farmer will tell you, a turkey will try to drink raindrops and drown in a cloudburst.

Which brings us to the point. Turkeys are pathetic animals, ugly as sin and dumber than dirt. So we eat them. You'd think that, with their being so dumb and ugly and our being so smart and beautiful, finding and cooking turkeys would be easy.

It wasn't for the Pilgrims. They'd go out in the woods, hear a gobble and a rustle in a bush, and blast away with their muskets. Maybe they got a big, plump turkey. Maybe they got a scrawny one with one leg and bad skin. Maybe the gobble was really a giggle, and they got Pocahantas and Captain John Smith.

And it's not easy today. You go to the market. You look through a hundred or so turkeys sealed in white plastic that all look pretty much the same. You lift them, poke them, check their tags. You need help.

Big and small, fresh and frozen

The best turkeys are big. The best turkeys are fresh. It's that simple. The bigger the bird, the plumper the breast, and the better it will roast without drying out, says J. Christopher Gay, who should know. He's senior chef at Creative Gourmets of Charlestown, the people who do the cooking at Plimoth Plantation, the re-created Pilgrim village in Plymouth. "Any smaller, it's a waste of time," he says.

The cookbooks recommend a half-pound of turkey per person, with a minimum of 12 pounds. But even for a small Thanksgiving dinner, Gay recommends a 25-pounder. It's no more work to prepare, and though you'll have more leftovers, you'll eat them.

Fresh turkeys are juicier and better tasting than frozen ones, Gay says. Other experts agree. Durgin Park, the model Yankee restaurant, cooks 10 turkeys a day, all fresh.

Says columnist and cookbook writer Malabar Hornblower, with a conscious lack of enthusiasm, "Frozen is okay, if that's what you're used to."

And there's one more factor: you have to defrost a frozen turkey, which will take about three days in the refrigerator or one day in a bathtub of cool water, which you've got to change constantly. So, big and fresh.

"But even a fresh turkey can be awful if it's not packaged or killed properly," Hornblower says. And some "fresh" turkeys selling at markets a month before Thanksgiving aren't really fresh at all — they were frozen last year and defrosted before they were put out this year.

So maybe it's not all as simple as big and fresh. The easiest way to get a good turkey, Gay says, is to buy brand names. He recommends Cuddy. Others to trust: Armour Star and Perdue. And as Hornblower says, "Butterball is fine."

But the best way to get a big, fresh turkey, she says, is to order one through a butcher. Most supermarket meat departments will also take orders about now.

The freshest of the fresh come from turkey farms. Raymond's Turkey Farm, in Methuen, takes orders until 10 days before Thanksgiving. It butchers and dresses the turkeys two days before. The price: $1.49 a pound.

That's expensive — last year supermarkets were selling turkeys for 59 cents a pound and less. Is a 25-pound turkey worth $37.25? You've got to answer that one for yourself.

Last, if you're the off-the-rack type, wait to buy a turkey until a week before Thanksgiving. The turkeys will be fresh, and you'll still have enough to choose from.

The oven bit

The secret to roasting a turkey to perfection, Gay says, is a slow oven — that's hours and hours in fairly low heat.

But the thing that really separates the toms from the chicks is stuffing. There are bread stuffings, chestnut stuffings, oyster stuffings.

There are cookbook recipes and family recipes, the family ones committed to memory but rarely to paper. And, of course, everybody's mother made turkey and stuffing better than anybody else. Here's my family's, which produces a moist, thick stuffing you can slice like a meat loaf when it cools.

Start this at about 10 p.m. the night before Thanksgiving. The turkey roasts all night and will be ready by 1 p.m. Don't stuff the turkey ahead of time; that may lead to food poisoning.

Turkey and stuffing

1 turkey, about 25 pounds
1½ pounds large bread crumbs
Lawry's season salt
Bell's poultry seasoning
1½ pounds ground pork
¾ pound ground beef
1 pound pork sausage roll
2 large white onions
¾ cup margarine
1 egg
5 cups hot water

Remove the neck and giblets from the turkey. Rinse the turkey inside and out and pat dry with a paper towel.

Preheat the oven to 300 degrees.

Put the bread crumbs in a bowl and cover the top with season salt. Sprinkle on poultry seasoning until you can smell the sage.

Brown the ground pork over low heat, using a wooden spatula to break up clumps. Put in a colander or on a paper towel to drain the fat. Brown the ground beef over low heat; drain. Brown the sausage over low heat; drain. Chop the onions and add them to the sausage drippings. Fry until clear and soft. Drain.

Melt the margarine in about a cup of water. You can use the microwave. Beat the egg and stir it in.

Add the onions and three meats to the bread crumbs. Cover the mixture with the egg, margarine, and a cup of water and begin to mix. Gradually add more water, until the mixture is moist enough to hold its shape if it is molded. Stuff the body and neck cavities of the turkey tightly.

Place the turkey in a large roasting pan. Pack any leftover stuffing in the pan. Coat the turkey with butter and season with salt. Cover with heavy foil and put the pan in the oven.

Get up once in the night, at about 4 a.m., to baste the turkey and draw off the drippings. Save the drippings for gravy. Re-cover the turkey.

Turn the oven up to 325 degrees at 7 a.m., or after the turkey's been roasting about seven hours.

Baste and draw off drippings throughout the morning. At noon, take the foil cover off the turkey and let the breast brown for an hour.

Gravy

Remove the turkey from the roasting pan. Pour the turkey juices into a large measuring cup, but leave the crusty bits and any other goo in the pan. Skim three or four tablespoons of fat off the juices and put them back into the pan. Stir in one-fourth cup flour to the pan and simmer over low heat. Remove the pan from the heat, quickly add two cups of juices and water, and blend.

There it is, a foolproof recipe.

It probably would have worked even on the one-legged turkey, though my father never got the chance. That turkey died about two months before Thanksgiving.

He says it was killed by the five-legged cat. ❑

BNN TV
BOSTON NEIGHBORHOOD NETWORK

PROGRAM HIGHLIGHTS

Boston Cable Channels A3 and A8

BNN-TV is establishing an extensive public service announcement (PSA) tape library for use in more than 40 hours of programming on Cable Channels 3 and 8.

BNN-TV, the Boston Neighborhood Network, cannot use paid commercials on the community access channels because it is a non profit cable television station. BNN-TV can use public service videos from public and non profit organizations locally and nation wide.

The 30 second and 60 second PSA's are tagged at the end of programs or are used in mid program breaks.

A similar opportunity for public service videos is also available at other community access television organizations nation wide. There are over 2000 community access television organizations in the United States and approximately 40 in Massachusetts.

BNN-TV is independently operated by the Boston Community Access And Programming Foundation which receives its major funding from Cablevision of Boston. Cable Channels 3 and 8 are provided as a basic service to over 100,000 cabled homes in the city.

BNN-TV cablecasts seven days a week. On Monday through Friday programming begins with Neighborhood Network News at 5:30 p.m. ending the cablecast day at 11:30 p.m. On Saturdays and Sundays programming may begin as early as 3 p.m. ending at 11 p.m.

*Watch **BNN-TV's Neighborhood Network News** Monday through Friday at 5:30, 9 and 11 p.m. on Cable Channels 3 and 8. The news is all about Boston. **Neighborhood Network News** is produced in cooperation with the **B.U. College Of Communication.***

McNamara: "You can't do really good work unless you're inside a story."

JOHN NORDELL

Get *me* rewrite? Forget about it

How McNamara of the *Globe* gets the job done

by Maureen Dezell

Give me a break! You're gonna do a story about a reporter who was just doing her job?"

Boston Globe staff writer Eileen McNamara maintains she was simply doing her job last spring and summer when she spent five months in what the Department of Public Health calls Boston's "death zone," reporting on one of this city's grimmest statistics: black babies in this world-class medical mecca die at three times the rate of white babies.

McNamara hung around soup kitchens, went to wakes, and showed up at funerals. She knocked on strangers' doors and sat listening to stories in welfare-hotel rooms, shabby living rooms, and kitchens with no food in the cupboards. She talked candidly with mothers who'd lived through one of the most profoundly painful human experiences — the death of a child.

Sometimes she cried with the mothers. Sometimes she got angry. Sometimes it was all she and her photographer, Michele McDonald, could do to spend another day talking to women who had left hospital maternity wards clutching death certificates instead of infants, women who'd woken up suddenly to a stony silence coming from a crib or cradle, and women still in shock from burying their babies in unmarked graves.

The tales McNamara brought back from the death zone shook the city.

In a five-part series published in September, she told painstakingly reported, sharply written, and poignant stories of mothers who did everything right while they were carrying their babies but lost them, and of mothers whose babies died, in part, because they did a lot of things wrong. She looked at the role local hospitals, health centers, the government, and the Archdiocese of Boston play in delivering, or in many cases not delivering, prenatal and perinatal health care to low-income black and Hispanic women.

Shortly after the series appeared, the legislature's Joint Committee on Health Care convened special hearings on infant mortality. Mayor Ray Flynn called the heads of local teaching hospitals to the table and scheduled a "summit" on the problem.

Infant mortality is only the latest in a string of tough topics McNamara has tackled in stories that have had far-reaching effects. In the fall of 1986, just back from a maternity leave, she was looking for a new niche at the *Globe*. She'd covered institutional politics on both Beacon Hill and in Congress and hadn't liked it: "It didn't seem real to me. I didn't care about the back-room deals and the cloakroom compromises. You never got at any truth. We wrote about programs that affected people and never about real people."

The paper got a call suggesting a reporter listen to a tape of some very real people — Pamela Nigro Dunn (who'd been murdered by her husband), and Judge Paul Heffernan (whose court Dunn had appealed to when her husband was abusing her). McNamara went and listened to Heffernan tell Dunn, in essence, to get lost; she was tying up the court's time. Then she spent the next year writing about battered women's treatment in the Massachusetts court system — articles that eventually led to the removal of Judge Paul King as chief justice of the Dorchester district court and to the disciplining and censorship of other judges.

In another intensive series of reports published before and after the US Supreme Court's *Webster* decision, McNamara traveled around the country seeking out real-life stories of people affected by abortion. Rather than doing the standard profile of Randall Terry, head of Operation Rescue, she profiled a family that belonged to the radical anti-abortion group; and she spent the day on which the *Webster* decision was handed down in an abortion clinic interviewing women about their very different reasons for terminating their pregnancies.

McNamara got her start as a reporter while she was still an undergraduate at Barnard College — a school she says was prodded into applying to by a teacher at North Cambridge Catholic who thought Eileen could write.

"I was terrified when I got there," she recalls. "I got into the elevator on my first day, and every girl had on a blue workshirt, granny glasses, and blue jeans. I was wearing my Easter dress from that year, with big puffy sleeves, and black patent-leather shoes!

"It didn't take long before I was dressing like that. But I was afraid to talk in class until one day, in a seminar on communism and revolutionary change, when a girl named Bunny from Park Avenue was talking about how the postal workers were on strike in Cambridge, and how her brother, who was in SDS, had gone over there to offer the people on the picket lines support. Well, my father was one of those postal workers, and I knew he wanted the support of people like Bunny's brother like he wanted a skin rash. So the first time I opened my mouth at Barnard, I said, 'Are you shitting me?' And I haven't shut up since.

"I became a stringer for the *Daily News* — campus correspondent. And the first story I did was about a kid whose scull got swamped in the river and the kid got killed. Well, the *Daily News* is New York's picture newspaper, and I had to get a photo of the kid. I got it from his girlfriend. I was very uncomfortable with coaxing her in her grief, and feeling very bad, but knowing I had to do it.

"I feel like that almost all the time when I do my job. I have to ask people painful questions about painful times in their lives. I also know you can't do really good work unless you're inside a story. And you have to be honest."

McNamara, who can be brutally honest, applied that same philosophy to the infant-mortality series. And with good reason: the major obstacle to solving the problem, she says, is that "nobody talks to the people most affected. We talk to heads of hospitals, to politicians — not to people who can explain it."

A Boston-area native who grew up in Tip O'Neill's neighborhood in North Cambridge and who's been a *Globe* reporter since 1979, McNamara says she felt as if she were "on foreign assignment" when she was working on the series.

"What struck me most is that we have come *nowhere* on confronting racial problems. If anything, we're more racially divided than we were. It isn't poverty that's causing infant mortality, it's race.

"What's happening to these women and their babies is part of a world that's two blocks away and we know nothing about because we choose not to. If these infant-mortality rates were going on in Brookline, they'd be ripping up the sidewalks to find out what was happening to the water supplies."

McNamara doesn't know why the dozens of women she interviewed for the articles talked to her. Auburn-haired, freckled, blue-eyed, and "a blushing 38," as she puts it, "I look like a welfare worker or a DSS worker.

"I was pregnant at the time, and I think that opened up some doors. And this is a group of people who are never asked about themselves. For a lot of them, this is the first time anyone had even suggested to them that the death of their baby was a significant event! All of them were in pain to one degree or another. And people in pain will unburden themselves.

"It wasn't easy to find them. I only used one pseudonym — of an illegal immigrant — because as a reader I don't believe stories that use pseudonyms. I also think they give a reporter a license to embellish. And I wanted this series to be credible."

As for the State House hearings, City Hall summit, and political hoopla generated by her series, McNamara merely shrugs. "I hope something happens. This problem is fixable — it's purely a matter of medical will and political will. This is a small city. There's no end to the things we can't solve. If you can win the Nobel Prize, you can fix this." ❑

Door

Continued from page 5

place; cunning nighthawks often try to avoid the long line by sneaking into the bar through the separate restaurant entrance, or through the fire doors. Sentries, then, are posted at all possible points of entry.

But as Lindsay, a rangy 6-3 with a reddish-brown beard, will attest, on occasion it is vital to have a lot of manpower on hand. Although he says most of his evenings at Clarke's are relatively uneventful, his two years as a bouncer haven't been entirely tranquil. One of Lindsay's worst on-the-job memories is of a fight that broke out one sunny autumn Saturday afternoon. Lindsay was working the door with another bouncer when a particularly large fellow stepped to the front of the line. His beery breath, his inability to focus on fixed objects, and his staggering gait tipped off Lindsay that the big fellow had had about 10 too many.

"You're too drunk, buddy. You can't come in," Lindsay said, raising two hands.

The next few moments seemed like two hours. The large man leaned forward and plowed into Lindsay and his doormate. They managed to tackle him, but looked up to a startling realization: their reluctant captive was just one of 15 hulks on hand as part of a roving bachelor party. Half of them were already inside, and were converging on the melee; the other half were still in line, but were taking up the rear quickly.

As other doormen, bartenders, and even a few of the cooks leapt into the fray, the sides evened up. The brawl went on for 15 minutes, ending when the police arrived, but not before a large plate-glass window was smashed.

"*That* was scary," recalls Lindsay. "I don't like fights. I'm still paying for my teeth."

Fortunately, most of Lindsay's nights are given over to a predictable brand of ennui. "It gets exasperating sometimes. I end up answering the same question 75 times a night. 'Why do I have to get a stamp?' 'Why can't you take a duplicate license?' 'Why do I have to wait in line?' "

A fellow doorman, Henry Staines, echoes the loathing of repetition. "That jukebox provides the soundtrack for my nightmares. I heard a Meatloaf song 17 times one night."

Indeed the jukebox (which, along with a trio of TV sets, provides the only entertainment at Clarke's) is also responsible for another headache. The crowd, which is as likely to go bonkers over "Love Shack" as it is over "Bad, Bad Leroy Brown," relentlessly feeds coins into the machine. The problem is, there's no dance floor. Excited patrons bump and grind anyway, yelping and whooping as they crowd around the jukebox, blocking passage to the rest rooms. Lindsay makes his way into the eye of the dance-storm, and asks each person individually to stop dancing. Each waits for Lindsay to turn his back before continuing his or her gyrations.

"A lot of times, I'd like to haul off and smash someone, but it's not worth it," says Lindsay. "You've gotta try to keep the testosterone down." Grabbing a gray basin from behind the bar, Lindsay slowly makes his way to the front of the room, pushing past clusters of bodies, grabbing empty bottles and glasses and dropping them into the bin. When he reaches the front door, Staines is standing in the sill, cross-armed.

"I just got offered 50 bucks for three people," he says. It's the fourth bribe from impatient line-standers he has turned down that night. He's been offered as much as $180 for three people on New Year's Eve, and as little as a dollar.

As the night grinds on, Clarke's maintains a sort of chaotic order. Lindsay tosses five guys out for horsing around, but they leave without a struggle, and by his standards, it's a pretty dead night. Near closing time, as the crowd starts to filter out, he stands by the door, offering perfunctory good-byes: "Thank you . . . 'Nite, folks."

Later, long after the crowd has disappeared into the night, Faneuil Hall is quiet at last. A lone police cruiser slips past on patrol. And down the street from Clarke's, at the corner of Chatham Row, a solitary street light shines into the window of a small store. It's a souvenir shop, with a display of T-shirts.

In the center is a black one, its large white letters proclaiming the battle cry of the night owl: "NO BAR TOO FAR." ❑

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THE STRAIGHT DOPE®

by Cecil Adams

About a year ago I asked the question, "When did mankind figure out that SEX = BABIES?" (I mentioned that I'd read about the discovery being alluded to in some Abyssinian or Hittite texts.) So far I haven't seen the answer in print. What's holding things up?

Larrie Ferreiro
Alexandria, Virginia

Keep your pants on, stud. You know how much I hate reading stuff in Hittite. Besides, looking at it purely from the standpoint of global priorities, we can probably assume ignorance on the SEX = BABIES front has reached historical lows. Although you never know. Some think Australian aborigines still haven't figured it out, a matter I'll return to directly, and I remember a couple bimbos in high school who seemed to think they were exceptions to the rule.

The general run of humankind, though, is thought to have tumbled to the concept early in the New Stone Age, which began after 10,000 BC. A couple of things may have contributed to the discovery. First, with the invention of agriculture, looking for food did not occupy every waking moment and people had some time to contemplate the mysteries of their environment. Second, the domestication of animals gave folks a chance to see the cycle of copulation/pregnancy/birth close up. It didn't take a prehistoric Stephen Hawking to figure out that if you had only girl sheep, all you wound up with was a bunch of old maid sheep, but if you threw in one or more boy sheep, you soon had baby sheep popping out all over.

Why couldn't primitive humans deduce the secret of sex just from watching their own species? Well, they could have. But the difference between humans and animals is that women are always partial to sex, whereas females of other species are in heat only during

SLUG SIGNORINO

certain seasons. If you're constantly hosing and the women are constantly pregnant, the connection between the two phenomena isn't all that obvious. With animals, though, sex is infrequent and the linkage of cause and effect (a tumble, an interval, a birth) is clearer.

But some cultures — including, allegedly, Australian aborigines — never got the picture. One writer says that as late as the 1960s, "the Tully River Blacks of north Queensland believed that a woman got pregnant because she had been sitting over a fire on which she had roasted a fish given to her by the prospective father."

Whatever may be said for the Tully River crowd, abo ignorance is probably exaggerated. It's true most Aussie natives don't think intercourse is particularly important in making babies. They think pregnancy results from a "spirit child" immigrating into the womb from a "spirit center." But the abos aren't complete idiots. They recognize that intercourse somehow paves the way for the spirit child's arrival. They just don't think it's essential. (For that matter, neither do Christian believers in the virgin birth.) In other words, while they're clueless about fertilization, inheritance from both mother and father, etc., they still know SEX = BABIES. Considering the state of sexual knowledge among some Westerners, e.g., my brother ("Whaddaya mean she's pregnant? We only did it once!"), I wouldn't be too hard on these fellas.

♦

What is the greatest volume of blood that any one donor has donated in his or her life? Just imagining the amount sends shivers up and down my aorta.

Billy Rubin
Chicago

"Billy Rubin"? Goodness, you med students are a caution. From the 1987 *Guinness Book of World Records* we learn that the champ blood doner is Allen Doster, who donated 1800 pints — a staggering 225 gallons — at Roswell Memorial Institute, New York, from 1966 through April 1986. On the next page we note that the largest tumor ever recorded was an ovarian cyst weighing 328 pounds removed from a woman in Texas. She recovered fully. Fascinating book, *Guinness*.

♦

It may be true that adults rarely catch a case of the yawns from an animal, but I have proof of contagious yawning in cats. One evening my sister and I discovered that we could make the cat yawn by looking it in the eye and yawning. Naturally, this made us a hit at parties. We have achieved a 1:1 ratio of human yawns to animal yawns.

Mary W.
Chicago

Science, Mary, will be forever in your debt.

♦

Many people know that a misanthrope is a person who hates all mankind and that a misogynist is a man who hates all women. But to the best of my knowledge, there is no word in the English language for a woman who hates all men. Cecil, how about coining a new word?

Tom M.
Chicago

No need, Tomaso — somebody beat me to it. The word is "misandrist," a practitioner of "misandry" (accent on the first syllable in both cases). We find the latter in *Mrs. Byrne's Dictionary of Unusual, Obscure, and Preposterous Words*, by Josefa Byrne. Consider your vocabulary enriched.

If it's the Straight Dope you want, Cecil can give it to you. Write Cecil at the Boston Phoenix, *126 Brookline Avenue, Boston, 02215.*

AID & ACTION

compiled by Gail Mandel

FRIDAY

SECULAR ORGANIZATION FOR SOBRIETY sponsors recovery support groups at 8 p.m. tonight at the Arlington Street Unitarian Church, 351 Boylston St., Boston, and at 7 p.m. on Sunday at First Church Unitarian, 2 Church St., Cambridge. Free; call 491-9078.

WOMEN'S CENTER offers an Incest Survivors Anonymous meeting at 6:30 p.m. and a birth-mothers meeting at 7 p.m., both at 46 Pleasant St., Cambridge. Free; call 354-8807.

"FAMILIES FIRST" offers an introduction to first aid for parents of infants and toddlers at 10 a.m. and 12:15 p.m. at the Children's Museum, 300 Congress St., Boston. Cost $10; call 426-6500, x272.

SATURDAY

WOMEN'S CENTER offers an open discussion on coming out for women of all ages at 11 a.m. and a women's writing group at noon. Both at 46 Pleasant St., Cambridge. Free; call 354-8807.

BOSTON ALLIANCE OF GAY AND LESBIAN YOUTH holds its 10th annual Halloween Party at 7 p.m. at the Appalachian Mountain Club, 5 Joy St., Boston. Open to anyone 22 and under. Admission $4; call 523-7363.

ADULT CHILDREN OF ALCOHOLICS are invited to a workshop at 9 a.m. at McLean Hospital, 115 Mill St., Belmont. Free; call 855-3361.

WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION'S Career Resource Library is free and open to the public beginning at 10 a.m. at 356 Boylston St., Boston. Call 536-5657.

SUNDAY

ART AND FAITH WORKSHOP begins at 2:30 p.m. at Song of the Turtledove, 11 Montague St., Cambridge. Donation $5; call 492-6512.

BOSTON ALLIANCE OF GAY AND LESBIAN YOUTH drop-in center opens at 2 p.m. today. On Wednesday, a general meeting begins at 7:30 p.m.; a new persons' meeting begins at 6 p.m.; Men's and Women's Issues groups meet separately at 6:45 p.m. All take place at St. John the Evangelist Church, 35 Bowdoin St., Boston. Open to those 22 and younger. Free and wheelchair accessible; call 523-7363.

BOSTON BISEXUAL MEN'S NETWORK holds its monthly meeting at 8 p.m. at the Community Center Building, Room 202K, 338 Newbury St., Boston. Cost $2; call 247-6683.

SHADY HILL SCHOOL holds an open house at 2 p.m. at 178 Coolidge Hill, Cambridge. Free; call 868-1260.

SECULAR ORGANIZATION FOR SOBRIETY. See listing for Friday.

MONDAY

WOMEN'S CENTER offers a meeting for lesbian partners and ex-partners of incest partners at 7 p.m., a support group for battered women and a women's Narcotics Anonymous meeting at 7:30 p.m., and a lesbian rap at 8 p.m. All take place at 46 Pleasant St., Cambridge. Free; call 354-8807.

"FAMILIES FIRST" offers a seminar for single parents at 12:15 p.m. at the Children's Museum, 300 Congress St., Boston. Cost $10; call 426-6500, x272.

QUEER NATION offers a meeting to confront issues such as homophobia, "queer invisibility," and heterosexism. Call 577-8123 for location and information.

CENTERPOINT, Boston's Center for Jewish Adults (ages 22-39), offers an "Experimental Evening on Fear, Trust, and Commitment" at 7:30 p.m. at 1120 Beacon St., Suite G-1, Brookline. Cost $8; call 566-5946.

TUESDAY

"FAMILIES FIRST" offers a seminar entitled "It's So Hard To Say Goodbye: Dealing with Separations" at 12:15 p.m. at the Children's Museum, 300 Congress St., Boston. Admission $10; call 426-6500.

WOMEN'S CENTER offers a support group for victims of sexual harassment in the workplace at 6:30 p.m., a rap for lesbians over 30 at 7 p.m., and a bisexual rap at 7:30 p.m., all at 46 Pleasant St., Cambridge. Free; call 354-8807.

UNIVERSITY OF LIFE offers a lecture on Egyptian Reincarnation Sciences at 8 p.m. at the Allston Congregational Church, 41 Quint Ave., Allston. Admission $5; call 893-1235.

BOSTON BEHAVIORAL MEDICINE CENTER offers a lecture on the cognitive management of depression at 7:30 p.m. at 303B Mt. Auburn St., Watertown. Free; call 924-1801.

FRAMINGHAM GAY AND LESBIAN YOUTH GROUP offers its bi-monthly event at 6 p.m. at 214 Concord St., Framingham. Open to youth 22 and under. Free; call 508-872-5218.

SECULAR ORGANIZATION FOR SOBRIETY sponsors a recovery support group at 2:30 p.m. at S.T.E.P., Inc., US Coast Guard, 427 Commercial St., Boston. Free; call 491-9078.

WEDNESDAY

SECULAR ORGANIZATION FOR SOBRIETY sponsors a recovery support group at 7 p.m. at Memorial Hall, Harvard University, Cambridge. Free; call 491-9078.

MANIC-DEPRESSIVE AND DEPRESSIVE ASSOCIATION holds its weekly support-group meeting at 7 p.m. at the deMarneffe Cafeteria, McLean Hospital, 115 Mill St., Belmont. Free; call 855-3665.

WOMEN'S CENTER offers a lesbian Al-Anon meeting at 6:30 p.m., a support group for battered women at 7 p.m., and a writer's support group at 7:30 p.m. All take place at 46 Pleasant St., Cambridge. Free; call 354-8807.

BOSTON BEANSTALKS TALL CLUB is holding social hour (for men 6'2" and over and women 5'10" and over) at 6 p.m. at Skipjack's, 500 Boylston St., Boston. Free appetizers; call 482-8255.

BOSTON ALLIANCE OF GAY AND LESBIAN YOUTH. See listing for Sunday.

THURSDAY

"WHOLISTIC HEALTH: A WAY OF LIFE," a series offered by the Fenway Community Health Center, continues with the workshop "Breath, Meditation, and Effective Visualization" at 6 p.m. at the Boston Living Center, 140 Clarendon St., 7th floor, Boston. Admission $5; call 267-0900, x252.

"FAMILIES FIRST" offers a seminar entitled "Preparing for a Second Child: Easing the Adjustment for Everyone" at 12:15 p.m. at the Children's Museum, 300 Congress St., Boston. Admission $10; call 426-6500, x272.

UNIVERSITY OF LIFE continues its World History Trilogy of lectures with "King Arthur, Merlin and the Quest" at 8 p.m. at the Presbyterian Church in Brookline, 32 Harvard St., Brookline. Admission $10; call 923-1432.

WOMEN'S CENTER offers an open discussion for incest survivors and a meeting of the lesbian-choosing-children network, both at 7:30 p.m. at 46 Pleasant St., Cambridge. Free; call 354-8807.

JEWISH VOCATIONAL SERVICE offers a seminar on "where the jobs are" at 7:30 p.m. at 333 Nahanton St., Newton. Fee $10; call 965-7940.

FRIDAY

WOMEN'S CENTER offers an Incest Survivors Anonymous meeting at 6:30 p.m. at 46 Pleasant St., Cambridge. Free; call 354-8807.

THE LIVING WELL SERIES offered by Fenway Community Health Center continues with "An Evening with Fran Peavey: An HIV Positive Woman Shares Her Story" at 7 p.m. at the Boston Living Center, 140 Clarendon St., 7th Floor, Boston. Free; pre-registration required. Call 267-0900.

BOSTON BEANSTALKS TALL CLUB holds a social hour (for men 6'2" and over and women 5'10" and over) at 6 p.m. at Woodley's Bar at Tapas, 2067 Mass Ave, Cambridge. Free; call 482-8255.

ONGOING

PROJECT OUTREACH provides free intensive outpatient treatment for IV-drug users. Services include drug-free detox groups, individual counseling, recovery groups, medical screenings, and AIDS counseling and testing. Project Outreach is located at the Macht Building at Cambridge Hospital, 7 Camelia Ave., Cambridge. Call 547-1147.

GAY AND LESBIAN HELPLINE provides support, information, crisis intervention, and referrals. Sponsored by the Fenway Community Health Center, the helpline is open Monday through Thursday from 6 to 11 p.m. and on Friday and Sunday from 6 to 8:30 p.m. Free; call 267-9001.

PROJECT CARE/AIDS offers anonymous, confidential free counseling and HIV-antibody testing in Wareham, New Bedford, Plymouth, Hyannis, and Martha's Vineyard. Call (800) 696-2437.

THE MENTAL HEALTH ASSOCIATION OF CENTRAL MIDDLESEX offers a 24-hour helpline to provide assistance on any personal problem. Call (508) 263-8777 or (508) 486-3130.

CAMBRIDGE HOSPITAL offers individual and group treatment for stress disorders, panic/anxiety attacks, chronic headaches, hypertension, bulimia, chronic pain, weight problems, smoking, and obsessive-compulsive disorders. Call 498-1520.

COMMUNITY PROGRAMS AGAINST SEXUAL ASSAULT offers hotline counseling, medical and legal advocacy, referrals, and free counseling for women who have been raped or sexually assaulted and their families and friends. Call 536-6500.

COMMUNITY ACCESS LINE FOR THE PHYSICALLY CHALLENGED is sponsored by Spaulding Rehabilitation Hospital. The access line offers information on recreational activities. Call 720-6659.

PROJECT RACHEL offers confidential counseling and sacramental reconciliation for women and men experiencing grief due to a past abortion. Call 783-5480.

WORKSHOPS FOR MENTAL-HEALTH PROFESSIONALS on treating adult children of alcoholics are offered at McLean Hospital, 115 Mill St., Belmont. Call 855-3361.

YOUTH BUSINESS INITIATIVE provides free business training and financial assistance to Greater Boston residents ages 18 to 30. Call 338-0815.

INNER POWER DEVELOPMENT CENTER OF BROOKLINE continues to offer classes in psychic development, stress management, dream workshops, etc. at both Brookline locations and The Infinity Bookstore of Quincy. Call 696-2375.

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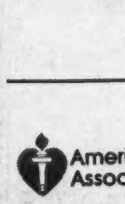
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DINING OUT

Sibel's

From conch fritters to Dragon stout, a fine find for Island fare

by Robert Nadeau

100 Peterborough St., Boston, West Fenway, 267-7346. Open seven days from 11:30 a.m. to 4:45 p.m and from 5 to 10 p.m. MC, Visa. Beer and wine. Sidewalk-level access.

We could look at Sibel's as a Caribbean restaurant, or we could consider it as another of the moderately priced neighborhood grills and cafés that are rapidly decentralizing fine dining in Boston. This is a versatile menu, with enough exotica for escapists but an entirely serviceable list of grilled fish, chicken, and steaks. One can eat well for under $10, or spend $25 on a full-course venture.

Sibel's taste of the islands, mostly referenced to Barbados, Trinidad-Tobago, and Jamaica, emphasizes the British heritage and thus seldom shocks the palate with spices. It's food for hungry people and washes down well with Caribbean beer.

We started with conch chowder ($1.75, $2.50), here a kind of peppery minestrone with traces of conch flavor. My best encounter with conch chowder, at the Seagrape Tree in Arlington, was a clear-broth chowder with a strong seafood broth, but this may serve better as a winter soup, training table fare for that Jamaican bobsled team.

Conch fritters ($4.95) are irresistible fried corncakes the size and shape of lacrosse balls. They also are easy with the assertive flavor of conch, but shrimp-cocktail sauce makes a tangy dip.

For real West Indian flavor, I'd suggest the Jamaican patties, available in beef ($4.25) or vegetable ($3.95). The patties are turnovers, stuffed with a rich, spicy curry of, in the vegetable case, corn, carrots, peas and potato. Although all appetizers are handsomely garnished, the patties come with an especially nice selection of fruit: slices of pineapple, watermelon, orange and coconut.

House salad ($4.50) is a competent mixture of romaine and other lettuces with onion, scallions, radishes, and shredded carrots. Crabmeat salad ($6.95) added a centerpiece of real crabmeat. The tarragon-vinaigrette dressing is quite strongly flavored with the herb, the creamy peppercorn is quite strongly flavored with the spice.

The tastiest main dishes are the five curry entrees, of which the goat ($10.95) was our choice. It was medium spicy, but with lots of flavor to work around the morsels of goat meat and some vegetables, with side dishes of mango chutney and an excellent rice pilaf — now there's an easy item hardly anyone cooks correctly these days.

The flavor was more muted in a special chicken roti ($8.95), where I expected curry sauce but got chicken and potatoes and carrots in brown gravy. If the British had invented the burrito, this is what they would have made. The compensation was that Sibel's burrito would make a meal for two banana-boat loaders.

The grilled-fish section turned up some lovely shrimp ($12.25). I counted six large ones with a slightly sweet glaze, along with that characterful rice.

There was also a hint of sweet to the Bajan pasta ($9.25), a creamy dish of the fettucine Alfredo school, only with al dente linguine, mushrooms, and sun-dried tomatoes, and a nicely finished cheese sauce.

With this food, you may want try Caribbean beer. Red Stripe is the Bud of Jamaica, and is imported in good condition. Dragon stout, also from Jamaica, is a bitter-sweet dark — somewhat lighter than Guinness and perfect with this kind of food. Carib, from Trinidad, is a golden lager in a clear bottle that must be the ideal beach beer of the Lesser Antilles. Unfortunately, by the time my bottle got to Boston it had aged to an off flavor in the aftertaste, always a risk with imports.

Desserts are all-North American and rather good. I especially liked the carrot cake ($2.95), which was lighter and a little sweeter than most in town. The apple pie ($2.75) was good, spicy, even a little sour. Pecan pie ($2.95) would be a find in any diner from here to Colorado. These desserts are enhanced by superior coffee and decaf ($1), and fine espresso ($1.50).

Sibel's is not overdecorated. In the main dining room, there are a number of Islandy paintings, the one kind of tropical oils that won't raise your blood cholesterol. The room is painted orange, and that too should help to warm up a winter evening. It always helps to glance at a neo-Gauguin or a native painting with a hand-painted frame while munching a conch fritter, I think.

The soundtrack includes jazz and reggae. Tall windows and a smooth floor reflect some clanky noise, even on a slow night, though a tall room helps to diffuse it.

On balance, I think Sibel's could work the Caribbean theme harder. But this is certainly a room full of good food at moderate prices. It should be useful in a number of dining-out situations, including mid-to-late dessert and coffee.

• • •

Now that I have stockpiled a few cases, I will tell you about a remarkable condiment, Patak's Garlic Pickle. It is sweet, hot, and savory, with the ability to make everything taste like Indian food. I've used it as a sandwich spread, in potato salad, with grilled meats, spread onto baked eggplant slices, as a dip for carrots, and spooned it out of the jar for a quick taste-fix. The company is based in England and makes all the usual Indian pickles and chutneys in high-quality versions. While tasting through the line, I discovered the garlic pickle, which is more broadly appealing and useful than any other Indian condiment yet discovered. Patak's products are expensive to the retailer, and some of the Indian spice stores don't like to stock them, but the garlic pickle is special.

• • •

There is an empty chair at my table tonight for Kathie Chellel of Mason, New Hampshire, who died too young on October 19.

After learning she had cancer three years ago, Kathie began to write about food for newspapers, bringing a special sense of life to all her assignments, from New Hampshire strawberries to a picnic for the elderly poor. She was a considerable student of Asian cooking, a devotee of Mrs. Ma and Mrs. Kuo, and a valued adviser to this column over dinner at such restaurants as Agatha and Hong Kong Cuisine. She also excelled as a dog handler, loved country living, operated computer bulletin boards, showed a flashing wit, was a blond beauty, and had a Rhode Island accent and a ready laugh. Kathie was fond of Chinese hot pots, and I will never taste another without regret. ❑

"The rewards were substantial: well prepared, slightly exotic cuisine loaded with unusual spicy tastes and priced so modestly."
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DINING GUIDE

This directory is not like other restaurant listings. These are honest evaluations, distilled from our full-length reviews by Robert Nadeau. Every restaurant listed is recommended as being among the best of its type in its area.

The date appearing at the end of each entry indicates the year and month of review. Price range is rounded to the nearest dollar and is the range quoted for entrees, unless followed by "ac," indicating à la carte. Bear in mind some menus change seasonally.

RECENTLY REVIEWED

The Blue Diner, 178 Kneeland St., Boston Leather District, 338-4639. Mon.-Wed. 7 a.m.-11 p.m., Thurs.-Sun. 24 hours. AE, MC, Visa. Beer and wine. Up two steps from sidewalk level. $6-10 (all night, breakfast, $5-7).

Fun, revival diner, but the unique feature is the all-night scene on weekends. Food loses its footing between diner classic and diner mod, but no one can argue with the great French fries and fritters — in fact, anything fried — the real, lumpy mashed potatoes, and the superb line of pies, especially buttermilk. Pancakes are popular, but they won't get the trucker trade until there's more grease in the homefries and the hash. And maybe the coffee too. Great chocolate milk. (9/90)

Botolph's on Tremont, 569 Tremont St., South End, Boston, 424-8577. Daily from 11:30 a.m.-11 p.m. AE, MC, Visa. Beer and wine. Access up a few steps from street level. $6-13.

Less a sequel to the successful St. Botolph restaurant than a '90s grazeteria. Entrees are held down to pastas and grilled pizzas so appetizers can go wild and crazy. Addictive focaccia bread, fine fried calamari, sweet-potato fries — even duck ravioli with hoisin buerre blanc is good to eat, better to talk about. Italian flavors keep things focused. It's loud, it's fresh. Dress for a white room with black chairs and red cushions. (8/90)

Chef Chow's House, 354 Chestnut Hill Ave., Brighton, 566-2275. Sun.- Thurs., 11:30 a.m.-10 p.m.; Fri. and Sat. 11:30 a.m. - 11 p.m. $4-10.

Not a top-notch Mandarin-Szechuan restaurant, but rather good for the suburbs, and a big step up for Coolidge Corner. Go for steamed ravioli, spicy dishes, and General Gau's chicken with its tasty croquettes. Our reviewer advised against greasy noodle dishes and most fried food. (8/90)

The Grille at 1700, 1700 Beacon St., Brookline, 277-3400. Tues.-Thurs. 11:30 a.m.-10 p.m., Fri. and Sat. 11:30 a.m.-11 p.m., Sun. noon-10 p.m. AE, MC, Visa. Full bar. Sidewalk-level access but up two steps to most tables. Sidewalk café tables at lunch. $6-13.

Until the Italian food is improved, I'm recommending the Greek dishes here, such as fried calamari (kalamarakia, in its soul), various kebabs, and moussaka. Also broiled bluefish and a nice, oversize line of burgers. Basically a family dining room struggling to emerge from previous efforts to hold onto a geriatric crowd and attract the yuppie element. The strategy is better food at moderate prices, and it should prove a winner. (8/90)

Jimy Mac's Southern Comfort, 300 Beacon St., Somerville, 547-1770. Tues.-Sat. 11 a.m.-11 p.m., Sun. 11 a.m.-10 p.m. No credit cards. No liquor. Up two steps from sidewalk level. $4-20 (most $6-10).

The most authentically Southern of the revival barbecues, with huge, starchy side dishes; large, creamy desserts; and vast portions of pit-barbecued ribs, spicy fried chicken, and such. Expansion to a sit-down restaurant has brought on more desserts, more fried fish, a Sunday brunch with grits and country ham, and some Cajun-style dishes, notably a fine jambalaya. Great fries. Pit master Butch Harris is the classic grouchy character often associated with barbecue. (9/90)

Le Grand Café, 651 Boylston St., Boston, 437-6400. Mon. 8 a.m.-7 p.m., Tues.-Thurs. 8 a.m.-11 p.m., Fri. and Sat. 8 a.m.-midnight, and Sun. 9 a.m.-6 p.m. MC, Visa. Beer and wine. Sidewalk-level access with bathroom down one full flight of stairs. $6-9.

Sound salads, honest soups, straight sandwiches, several kinds of roast chicken, and huge desserts amid the tourist traps of Boylston Street. Despite the French decor, the taste is American and the danger is creamy blandness. Avoid that with peppery fried calamari, grilled-eggplant pizza (with real pesto underneath), and anything chocolate except the frozen yogurt. Or go for it with chicken pot pie topped with real mashed potatoes. An informal but very nice and extremely useful place. (8/90)

The Loading Zone, 150 Kneeland St., Boston Leather District, 695-0087. Daily 8 a.m.-11 p.m. AE, CB, DC, MC, Visa. Full bar. Ramped access. $10-14.

Talk about frame-breakers, you're down by South Station, you go into this late-'70s industrial-style magazine-layout room, then your table is a work of art under glass, and the food is Southern barbecue. Some of it — salads, smoked sausage, ribs, okra popcorn, hush puppies, grilled tuna, pulled pork — is first rate, if not perfectly authentic. You've got a lot to talk about, but it's loud. Go in costume, you'll fit right in. (8/90)

AMERICAN REGIONAL

Boston Chicken, 111 Harvard St., Brookline, 739-3900. Daily 11 a.m.-10 p.m. No credit cards. No liquor. $4-5.

Six tables sneak this roast-chicken takeout into the restaurant category. As such, it's a no-frills, no-service bargain in gourmet fast food. Why go to some national chain when you can have rotisserie chicken, fine chicken pie, real mashed or boiled potatoes, and a choice of yuppie salads and cookies for a few dollars more? Bring your favorite barbecue sauce from home. (10/89)

Cactus Club, 939 Boylston St., Back Bay, Boston, 236-0200. Daily noon-11:30 p.m. AE, MC, Visa. Full bar. Up six steps from sidewalk level. $7-11.

Plenty of decor and a trendy Southwest menu with Caribbean hedges. The unifying theme is dinner as tourism, and the commitment to regional flavors is only sauce deep. But they do use real coriander, and the fried prairie oysters are delicious in addition to affording the opportunity for various smutty jokes. Ribs, grilled fish and meats, barbecue, and salads decently priced; dodge conch fritters, desserts. (6/89)

Cambridge Brewing Company, Building 100, One Kendall Square, East Cambridge, 494-1994. Mon.-Wed. 11:30 a.m.-11 p.m.; Thurs. 11:30 a.m.-midnight; Fri. and Sat. 11:30-1 a.m.; Sun. 11:30 a.m.-10 p.m. AE, MC, Visa. Beer. $5-8.

A brew pub with excellent ales, working back from the outstanding "Charles River Porter." The food is basic fern bar, with good chowder, salads, burgers, fish and chips, and potato skins. With anything fancier, our critic found fault. Build your dinner around the brews. A loud setting with a pretty sedate, MIT-ish crowd, so far. (7/89)

Cambridge Deli and Grill, 90 River St., Cambridge, 868-6740. Mon.-Fri. 11 a.m.-8 p.m. No credit cards, no liquor. Access up one bump from sidewalk level. $5-7.

A clean and pleasant Cambridgeport grilled-sandwiches kind of place that attracted my attention with a fine order of barbecued ribs. They are finished on the gas grill, and though this isn't authentic Kansas City practice, it makes a nice order of ribs, cheap, and with some parking in the area. Take out, or inhale them right there. (6/90)

Cottonwood Café, 1815 Mass Ave, Porter Sq., Cambridge, 661-7440. Sun.-Thurs. 11:30 a.m.-4 p.m. and 5-10 p.m.; Fri. and Sat. 11:30 a.m.-4 p.m. and 5-11 p.m. AE, MC, Visa. Full bar. $14-20.

At last, Southwest American nouvelle comes to Boston. The basic flavors of corn, chile peppers, smoke, and cilantro overcome almost any experiments. The seafood anomalies are often quite tasty, as when "seafood posole" turns out to be a bouillabaisse-like fish stew with hot pepper. Regular Mexican food much better than we usually get. (3/89)

Jake and Earl's Dixie Barbeque, 1273 Cambridge St., Cambridge, 491-RIBS. Daily 11:30 a.m.-11 p.m. No credit cards. No liquor. Access up one bump from sidewalk level. $4-8.

Take-out branch of the East Coast Grill set up with five stools but decorated like a roadside museum of Southern shlock culture and rib religion. North Carolina pulled pork made the reputation of the place, but I'm impressed with the Memphis dry-rub ribs, which feature a thick but never burned crust of incredible caramelized pepper flavor. Great sauces and cornbread, too. The jerked chicken is, like, look out there. Other ECG favorites, Caribbean desserts, sneak in. Tone is late hippy. Wear your thickest drawl. (6/90)

Porterhouse Café, 2046 Mass Ave, Cambridge, 354-9793. Tues.-Sun. 5-10 p.m. No credit cards. Full bar. Access up two bumps from sidewalk level. $6-10.

Texas heaven in the booths of a Porter Square bar. No atmosphere but incredible background mix of real old Chicago blues and real even-older country-and-Western music. Food is heavily smoked, Texas style, so start with the pulled chicken and various beef components. Hot barbecue sauces, and the legendary El Yucateco red-pepper sauce on every table. Great fries, too, and no-tomatoes chili, as it ought to be. Vegetarians can eat the grilled fish, or just the French fries. (6/90)

CHINESE

Beijing III, 1366 Beacon St., Coolidge Corner, Brookline, 277-1011, 277-1022. Mon.-Thurs. 11:30 a.m.-midnight; Fri. and Sat. 11:30 a.m.-1 a.m.; Sun. noon-midnight. AE, CB, DC, MC, Visa. Full bar. $6-12 (ac).

Another sequel, satisfying the middlebrow taste for generous platters of aptly fried food, inexpensive. The specialities are scallion pancake, General Gau's chicken, and sesame beef. Don't order anything arty and you will be mightily pleased. We all agree that dry, sautéed, spicy green beans — my favorite item here — aren't arty, right? (9/89)

Bernard's Chinese Gourmet Peking, the Mall at Chestnut Hill, 969-3388. Open daily 11:30 a.m.-4 p.m. and 5-9:30 p.m. AE, MC, Visa. Beer and wine. Street-level access. $6-13.

An unusually good Chinese restaurant for the suburbs despite the only-average deep-frying, usually the sine qua non of suburban Chinese food. The strengths here are more authentic: dumplings, noodle dishes, seafood, crisp vegetables in soups and stir-fries, and the semi-dietetic steamed dishes. Leans Mandarin. Only concession to the mall environment is otherworldly acoustics, but the joys of Bloomingdale's and first-rate Peking ravioli under one roof are already extraterrestrial. (4/90)

Crystal Restaurant, 460-464 Mass Ave, Central Square, Cambridge, 576-1550. Sun.-Thurs. 11 a.m.-10:30 p.m. and on Fri. and Sat. 11 a.m.-11 p.m. AE, MC, Visa. Beer and wine. Sidewalk-level access. $4-13.

A lengthy menu with important concentrations in spicy Szechuan dishes, seafood in all provincial styles, and cold appetizers. Of that last, don't miss jade pea pods, which is actually a dish of cold garlicky shrimp with snow peas. Splendid red-sauce ("hong shill") eggplant, too. Overlong menu means stick with their specialties and what is selling briskly, or I'm not responsible. (6/90)

Hong Kong Cuisine, 27-29 Beach St., Boston Chinatown, 451-2006, 451-2647. Daily 8:30 a.m.-11 p.m. No credit cards. No liquor. $6-11 (ac).

Strictly authentic from the first sausage bun in the morning to the last steamed fish of the evening. Dinner menu leans toward poultry and pork, but there's also an outstanding salt-and-pepper squid-and-seafood hot pot. Even a Szechuan dish, General Gau's chicken, is full of strong flavors, cor-

Continued on page 12

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Continued from page 11
rectly balanced. (4/89)

79 Restaurant, 640 Washington St., Boston, 451-9772. Open daily 9 a.m.-10 p.m. MC, Visa. No liquor. Up one full flight of stairs, no wheelchair access. $3-11.

And now, in the heart of the Combat Zone, a peaceful and well-isolated (second floor) restaurant combining Vietnamese and Mandarin-Szechuan *and* Cantonese dishes. So you can have Vietnamese spring rolls and soup, General Gau's chicken, the chow foon of your pasta-mad dreams, and a Vietnamese fruit milkshake for dessert. And should. All of it good, but my nod to the Mandarin-Szechuan dishes, which are among the best of their ilk in greater Chinatown. (3/90)

Taiwan Cuisine, 63 Beach St., Chinatown, Boston, 451-5222. Sun.-Thurs. 11 a.m.-midnight; Fri. and Sat. 11-1 a.m. No credit cards. No liquor. Up one small step from sidewalk level. $5-12 (ac).

Wow! Cantonese seafood and Taiwan-Mandarin dishes on the same menu, and both as delectable as you can find. Taiwan Cuisine is still one of the best restaurants in town for clams in black-bean sauce, steamed whole fish, noodle soups, and stir-fries, including a peppery Szechuan orange-flavored beef. The Taiwan modernizations include extra deep-frying and plenty of garlic. (6/89)

INDIAN

Indian Globe, 474 Mass Ave, Central Square, Cambridge, 868-1866. Open daily noon to 10:30 p.m. MC, Visa. No liquor. Sidewalk-level access. $6-9.

Not the first, or the fifth, Indian restaurant in Central Square, but a good one: cheap even by Indian-restaurant standards, with good tandoori, a number of vegetarian curries, a variety of breads, fine fried appetizers, and excellent chutneys and pickles. Desserts, soups, and the lamb dal piyaza of our night were undistinguished. Informal and already popular with a young crowd. (2/90)

Royal India, 1215 Comm Ave, Allston, 787-2141. Mon.-Sat. 11:30 a.m.-3 p.m. and 5-10:30 p.m.; Sun. 5-10:30 p.m. MC, Visa. No liquor. $6-10.

New management is pressing a Northern Indian food policy, which means great breads, fascinating creamy curries with fresh coriander liberally applied, and a steady, slow-burn level of spicing, similar to the one-asterisk dishes in Thai places. Some disappointments on the tandoori menu, and the frying could be lightened up, but everything we had was edible — nay, filling, generous, and inexpensive. Don't miss the Moglai murgh (chicken and mushrooms) and watch for blackboard specials. (10/89)

Taj Mahal at Kenmore, 484 Comm Ave, Kenmore Square, Boston, 247-8181 or 247-7266. Daily 11 a.m.-11 p.m. AE, MC Visa. No liquor. Access down seven steps from sidewalk level. $4-13.

The Taj Mahal took over the space from the Oasis at Kenmore, but the great, marinated beef kebabs and the rest of the Middle East menu linger on and even contribute to the mixed-tandoori platter. The Indian staff is associated with India Pavilion, a Central Square favorite, and shows a subtle hand with rich, spicy North Indian stews and fried appetizers. All the two cuisines have in common is that this restaurant does both well and prices them temptingly. (6/90)

ITALIAN

Davio's Café, 204 Washington St., Brookline Village, 738-4810. Sun.-Thurs. 11:30 a.m.-3 p.m. and 5-10:30 p.m.; Fri. and Sat. 11:30 a.m.-3 p.m. and 5-11 p.m. All credit cards. Full bar. Access up two steps from sidewalk level and most dining space up a full flight of stairs. $11-20.

Remarkably good north Italian food in a converted Irish pub: gourmet pizzas, salads, veal chops, braised lamb shanks, rib steaks, a vegetable garnish like a Renaissance painting of a harvest, and a superlative decaf espresso and cappuccino. Some crowding and noise. Kind of dressy. (2/89)

Pastavino, 75 Park Plaza, Boston, 482-0010. Mon.-Thurs. 11:30 a.m.-2:30 p.m. and 5:30-11 p.m.; Fri. and Sat. 11 a.m.-2:30 p.m. and 5:30 p.m.-midnight; Sun. 11 a.m.-3:30 p.m. and 5:30-11 p.m. AE, DC, MC, Visa. Full bar. $8-22.

Homemade pastas, fine salads, and desserts at moderate prices; well-selected but high-priced wines. A basically familiar and delicious menu with exotic Italian names. The whole thing inside walls of mirrors. What you see is how an upscale trattoria looks where Pastavino began: France. (4/89)

Rino's Place, 258 Saratoga St., East Boston, 567-7412. Mon. and Tues. 10:30 a.m.-7 p.m.; Wed. and Thurs. 10:30 a.m.-9 p.m.; Fri. and Sat. 10:30 a.m.-10 p.m. No credit cards. Beer and wine. Access up two steps from sidewalk level. $5-12.

Old-fashioned, small Italian restaurant, the kind you can't much find in town anymore, but open and thriving in East Boston. Cheap and tasty. Corners have been cut, but not on the long-simmered red sauce and the homemade pasta dishes. Go early and often to the grated-cheese shaker. (4/89)

Sfuzzi, 300 Boylston St. (the Atrium), Chestnut Hill, 965-7707. Sun.-Wed. 11 a.m.-3 p.m. and 5-11 p.m. and Thurs.-Sat. 11 a.m.-3 p.m. and 5 p.m.-1 a.m. AE, DC, MC, Visa. Full bar. Street-level access to most tables via garage and elevator to mall; one full flight below street level from Boylston St. Free parking under the mall or valet parking, $3. $12-19.

An outstanding grill in a good North Italian restaurant set in a dismal grotto with ugly decor, poor lighting, and blasting disco background music. Given the shortage of good restaurants in the near suburbs, dress up, bring earplugs and a flashlight, and feast on grilled asparagus and portabella mushrooms, grilled red snapper with lemon-caper vinaigrette, and even grilled anise cake. Super grilled bruschetta, lobster salad, and decent pasta, too. (3/90)

JAPANESE/KOREAN

Goemon Japanese Noodle, 1 Kendall Square (Building 100), Cambridge, 577-9595. Mon.-Thurs. noon-9:30 p.m.; Fri. and Sat. noon-10 p.m.; Sunday noon-8 p.m. AE, MC, Visa. Full bar. $4-8.

Genuine Japanese noodle house with a simple, effective menu. Cheap, yet it is a sit-down restaurant romantic enough for dates on a budget. Superb appetizers, and three kinds of homemade noodles with a variety of toppings. I loved all the noodles and recommend fried tofu squares (abura age) as a sleeper topping. Green-tea ice cream more controversial. If it seems exotic, just order tempura and you've got fine fried food in a real restaurant at fast-food prices. Noodles are Japan's most popular fast food. (7/89)

Sushi Nagoya, 426 Harvard St., Brookline, 731-5500. Mon.-Thurs. noon-10:30 p.m.; Fri. and Sat. noon-11 p.m.; Sun. 4-9:30 p.m. MC, Visa. Beer and wine. $5-16.

Excellent sushi, much of it intended for takeout. Also good tempura, appetizers, respectable soups, and a fun dessert — Japanese apple pie deep-fried in little wrapped bundles. Service and atmosphere are basic but warm-hearted. (4/89)

Tokyo, 307 Fresh Pond Pkwy., West Cambridge, 876-6600. Mon.-Fri. noon-2 p.m. and 5-10 p.m.; Sat. noon-2 p.m. and 5-11 p.m.; Sun. 4:30-9:30 p.m. All credit cards. Full bar. $6-19.

What's new and different is the yakitori bar, serving a variety of barbecued chicken dishes. The chicken meatballs with onion go down especially well, with or without beer or saki. Sushi, soup-stews, sukiyaki, and tempura all checked out very good, not great, and somewhat expensive. Fine service. Wear your sharp socks and reserve the tatami tables. (1/89)

LATIN AMERICAN/ CARIBBEAN

E.B. A Rendez-Vous, 152A Columbia St., Cambridge, 661-8858. Daily 11 a.m.-11 p.m. No credit cards. No liquor. $6-8.

Cambridge's second Haitian restaurant. Cheap and very filling with serious portions of meat, fried plantains, and rice and beans. Get in Sundays for the rich, savory, peppery squash soup. If you're new to Haitian food, fried pork or fried fish is familiar and delicious. (12/88)

Izzy's Sub Shop, 169 Harvard St., Cambridge, 661-3910. Mon.-Fri. 10 a.m.-8:30 p.m. and on Sat. 10 a.m.-8 p.m. No credit cards. No liquor. Access up one step from sidewalk level. $3-6.

Cheap, plentiful, and clean dinners in a somewhat bland Puerto Rican style, which therefore favors the soups. A big case of fried savories for the nostalgic and a really large and fun selection of imported soft drinks at honest prices. Some dishes and drinks from Jamaica and the Dominican Republic as well as Puerto Rico, all in an eight-table luncheonette that respects all comers in its mixed-immigrant neighborhood. (5/90)

Las Palmas, 162 Park St. (corner of Central and Hawthorne), Chelsea, 884-4349. Wed.-Mon. 11 a.m.-10 p.m. No credit cards. No liquor. Up one step from sidewalk level. $5-10.

To hell with cocaine — Colombia should export restaurants. If Las Palmas is typical, Colombian cooking is mild flavored, meat-and-potatoes (and seafood), and incredibly generous for the price. A well-translated menu and a visibly clean kitchen should reassure anyone. Repeat after me: steak, fried fish, enormous bowls of soup, tostones, plato montanero, chorizo sausage, and excellent coffee, of course. (9/89)

The Seagrape Tree, 890 Mass Ave, Arlington, 646-5999. Tues.- Sat. 5:30-11 p.m. MC, Visa. No liquor. No bathroom. Access up one bump from sidewalk level. $8-12.

Ten tables of delightful and authentic (though none too spicy) Jamaican (mostly) delights. Exotic flavors run through trimmings like the corn breads with caraway, rice and beans with coconut milk, and fried plantains. I also maximally recommend the clear-broth Grenada conch chowder, anything "jerked" or barbecued, and the escoveitch fish. And don't fill up on "festivals," the addictively sweet fried corndodgers. (4/90)

T.J.'s Taqueria, 690a Washington St., Brookline, 734-8226. Mon.-Sat. 11:30 a.m.-9 p.m. No credit cards, no liquor. Sidewalk-level access. $2-5.

Slightly yuppified, take-out version of a Mexican fast-food stand, with most of the spirit and corn/chile flavors but perhaps too little grease. I thought the machaca (beef and egg) and carnitas (chopped pork) were the most Mexican tasting of the seven fillings, and I recommend them on tostadas for the most corn taste. Where something misses, it's mostly because the ingredients are too good. Don't skip the soups. About eight seats make this a restaurant, almost. (5/90)

Tijuana, 164 Broadway, Chelsea, 884-7494; 290 Somerville Ave., Union Sq., Somerville, 628-7494. Daily 11 a.m.-11 p.m. AE, MC, Visa. Beer and wine (Chelsea only). Both locations up one step from sidewalk level. $7-13.

Two cheap Mexican restaurants with largely Latin staff and (in Chelsea) clientele. The Tex-Mex food is mediocre, except for good chile con carne. Try the funkier and Southerner dishes such as jalisco tamale, puerco adobado, molonitos, or the no-spice fried dishes like pollo a la tijuana done up in corn flakes. Chelsea is cheaper and has a little more sabor but both have uniformed mariachis playing and singing Friday through Sunday, and they're a trip. (8/89)

LUXURY

Biba, 272 Boylston St., Park Sq., Boston, 426-7878. Mon.-Thurs. 7-11 a.m., 11:30 a.m.-2:30 p.m., and 5:30-10 p.m.; Fri. 7-11 a.m., 11:30 a.m.-2:30 p.m., and 5:30-11 p.m.; Sat. 5:30-11 p.m.; Sun. 11:30 a.m.-3 p.m. and 5:30-10 p.m. All credit cards. Full bar. $16-24 (ac).

Hard to call this Boston's best restaurant, because it is so novel and large spirited it falls into its own category. Certainly the restaurant all Boston is talking about, with a vivid combination of bold decor and bolder food flavors. Ultra-trendy yet informal and frank in its love of fried food, strange foodstuffs, and familiar foods done as never before. The jazzed-up classics are generally more fun than the Chinese cover versions, but it's all tremendous fun. Don't be overawed, be happy. (9/89)

Jasper's, 240 Commercial St., Boston 523-1126. Dinner Mon.-Fri. (reservations only). AE, CB, DC, MC, Visa. Full bar. $20-37.

Luxurious and very expensive but a challenging stew for those who equate quality with refinement. Old flavors contend with top-quality ingredients and techniques. All the great meals are illuminating — this one makes you define your own taste. Entrees ask questions like: "Lobster is a luxury food and you've paid to have it cooked in the best and most difficult way, but aren't pepper and smoke where it's really at?" (8/89)

Morton's, 1 Exeter Plaza (Boylston at Exeter), Boston, 266-5858. Mon.-Fri. 11:30 a.m.-2:30 p.m. and 5:30-11 p.m. AE, DC, MC, Visa. Full bar. $13-23.

A modern reconstruction of a Chicago steak house. Surely the last upscale restaurant in Boston where one can smoke a cigar without objections (even from us: the ventilation is excellent). Bizarre presentation of cello-wrapped raw meat and a dying giant lobster. And despite it all, a custom-aged porterhouse steak of unimaginable flavor and tenderness. (9/88)

Veronique, Longwood Towers, 20 Chapel St., Brookline, 731-4800. Tues.-Thurs. 11:30 a.m.-10 p.m.; Fri. 11:30 a.m.-11 p.m.; Sat. 4-11 p.m.; and Sun. 4-10 p.m. AE, CB, DC, MC, Visa. Full Bar. Wheelchair accessible via garage and lobby. Validated parking, two hours free. $10-17.

Beautiful room in a mock-Tudor castle with old-fashioned classic French food, but done in a style of geriatric blandness. Good wine list and simpler dishes will get you through to dessert, where there is a good selection. Dress up and let the romantic

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atmosphere carry you along, or plan to go with aging parents, who will love this 1950s notion of a luxury restaurant. (7/90)

NEW AMERICAN CAFÉS

Centre Street Café, 597 Centre St., Jamaica Plain, 524-9217. Mon. and Wed.-Fri 7:30 a.m.-4 p.m. and 5-10 p.m.; Tues. 7:30 a.m.-4 p.m.; Sat. 9 a.m.-3 p.m. and 5-10 p.m; Sun. 9 a.m.-3 p.m. and 5-9 p.m. No credit cards. No liquor. Access over two bumps from sidewalk level. $7-11 (lunch $3-5).

Headquarters for the fringes of Jamaica Plain's burgeoning bohemia. Nine motley tables of bliss for fans of near-vegetarian cuisine. Some of the dinner items, such as the "jumping shrimp" appetizer, are as elegant as any in town. Entrees like Thai chicken are funky but filling. Lunches, such as the holdover "Blackbird sandwich," and the homemade desserts are the real treats, as are the the overheard conversations. (8/89)

Zuma, 7 North Market St., Faneuil Hall Marketplace, Boston, 367-9114. Sun.-Thurs. 11:30 a.m.-10:30 p.m. and on Fri. and Sat. 11:30 a.m.-11 p.m. AE, CB, DC, MC, Visa. Full bar. Wheelchair access via elevator only.

The newest thing in Quincy Market offers tourists and local prom-nighters rather good tropical-beach food, in a rather awful mock adobe-deco setting. Hearty soups, novel salads, basic grilled entrees with innovative side dishes, excellent pasta platters. Don't graze, dig right in. Fancy beers appropriate to the food, "neon margaritas" less so. (5/90)

OTHER

Deli, 415 Washington St., Somerville, 661-3254. Mon.-Sat. 5 p.m.-12:30 a.m. (kitchen to 10:30 p.m., tapas to midnight). AE, MC, Visa. Beer and wine. $8-16.

A rare outpost for Spanish-from-Spain cooking. Tapas (bar snacks) capture the tone and savor of the original. Make a meal of them, the original "grazing" food — from slices of potato omelette to meatballs in sauce to garlicky potato salad and exquisite tripe with chickpeas. At $1.50 to $2.50 a pop, you can afford to experiment. (5/89)

Kareem's, 600 Mt. Auburn St., Watertown (Cambridge line), 926-1867. Mon.-Fri. 11 a.m.-9 p.m., Sat. 8 a.m.-2 p.m., and Sun. 8 a.m.-1 p.m. No credit cards. No liquor. Up three steps from sidewalk level. $5-7.

Cheap and delectable. Also authentically homemade with real lemon juice in every dish, and plenty of red pepper and garlic. No atmosphere, but you may never lift your face from outstanding platters of felafel, kibbeh, humous, marinated kebabs, and a powerful sautéed chicken. Authentic foul medammas, an Egyptian bean stew, is only one of several vegetarian dinners. Not open weekend nights, but a good opportunity to shop the Armenian specialty stores in the neighborhood. (2/90)

Troyka, 1154 Mass Ave, Harvard Square, Cambridge, 864-7476. Mon.-Fri 11:30 a.m.-9 p.m.; Sat. and Sun. 1-8 p.m. No credit cards. No liquor. Access up seven steps from sidewalk level. $3-7.

Fascination with all things Russian will lure the student crowd into Troyka, where they will find a clean, modest café with prices so low that it's positively socialistic. Wholesome, no-nonsense entrees, weak soups, good sugary desserts. (2/89)

SEAFOOD

Boston Sail Loft, 1 Memorial Dr., Kendall Sq., Cambridge, 225-3888. Mon.-Wed. 11:30 a.m.-10 p.m.; Thurs. and Fri. 11:30 a.m.-11 p.m.; Sat. 5-11 p.m.; Sun. noon-10 p.m. AE, DC, MC and Visa. Full bar. $5-12.

Cheap alternative to the two fancier seafood restaurants in Kendall Square. Good, generous fried-seafood platters, with calamari and clams the most outstanding. Good blackened tuna and some of the cheapest lobster in town. (12/88)

Sharky's Seafood Restaurant, 1 Appleton St., South End, Boston, 695-1229. Sun.- Thurs. 11:30 a.m.-11 p.m. and on Fri. and Sat. 11:30 a.m.-midnight. AE, MC,Visa. Beer and wine. Sidewalk-level access. Valet parking. Reservations accepted. $9-15.

Sharky's is a larger, slightly gentler version of the Village Catch, still at its best with fried calamari, grilled shrimp, fish likewise, and al dente pasta. Everything else, even simple Italian sauces, is secondary and tastes like it. The only sharks are in the aquarium at the entrance. Some people won't be happy until you can get fried squid on every streetcorner in greater Boston, and I am one of those people. (5/90)

White Dove Seafood Restaurant, 410 Providence Highway, Dedham, 326-1553. Tues.-Thurs. 4-10 p.m.; Fri. 11:30 a.m.-11 p.m.; Sat. 4-11 p.m.; and Sun. 4-9 p.m. MC, Visa. Full bar. Access two steps up from sidewalk level. Parking lot on Washington St. off the rotary. $6-11.

Another recession dividend: people are again starting the kind of cheap, generous, hyphenated-ethnic roadhouses that provided what dining-out fun we had in the '50s. This one offers an expanding menu of simply fried or broiled seafood (including specials on monkfish and halibut), loss-leader lobsters, and some standard Italian fare. The ethnicity is Greek, and we had a hyper-garlicked baked lamb we'd have welcomed downtown at triple the price. Three-generation groups set a family, informal tone. (5/90)

SOUTHEAST ASIAN

Bangkok Bistro, 1952 Beacon St., Cleveland Circle, Brookline, 739-7270. Tues.-Sat. 11:30 a.m.-3 p.m. and 5-10 p.m.; Sun. and Mon. 5-10 p.m. AE, MC, Visa. Beer and wine. $6-10.

Crisp, stylish Thai café with generally excellent food, though not so sophisticated as the very best Thai places. A few novelties such as stuffed, wrapped, fried "Bistro Shrimp." Topnotch satay, pad thai, stir-fries, and a powerhouse chocolate cake. (3/89)

Pho Hiên Vuong, 682 Washington St., Boston, 482-7467. Mon.-Thurs. 8 a.m.-11 p.m.; Fri.-Sun. 9 a.m.-midnight. No credit cards. No liquor. $3-5.

Pho Hiên Vuong serves nothing but soups, drinks, and liquid desserts, so you can drink breakfast, lunch, and dinner without touching alcohol. The core dish is pho, the North Vietnamese beef soup as satisfying as the Jewish chicken soup and action-packed with dippable beef slices and stir-in salad. (5/89)

Pho Pasteur, 8 Kneeland St., Chinatown, Boston, 451-0247. Daily 9 a.m.-9 p.m. No credit cards. No liquor. Access up three steps from sidewalk level. $3-5.

Superb specialist in noodle soups, beef or chicken based, with a variety of mix-ins. Also a line of drinks and desserts, and some like "avocado juice" (actually a luscious milkshake) that are both. Small, homy, clean place serving food like mama used to make, if your mama was Vietnamese. (9/89)

Singha House, 1105 Mass Ave (below street level), Harvard Square, Cambridge, 864-5154, 864-5157. Mon.-Thurs. noon-3 p.m. and 5-10 p.m.; Fri. and Sat. noon-3 p.m. and 5-10:30 p.m.; Sun. 5-10 p.m. AE, MC, Visa. Beer and wine. $6-13.

Contemporary decor introduces a menu with well-made Thai dishes such as a definitive satay and a crunchy-fiery Penang duck. Try fried rice with taro root as a variation on your usual pad thai. Notably generous with shrimp and cautious with grease, two excellent signs. (5/89)

Thai Classic, 92 Harvard St., Brookline Village, 731-3239. Sun.-Thurs. noon-3 p.m. and 5-10:30 p.m.; Fri. noon-3 p.m. and 5-10:30 p.m.; and Sat. 5-10:30 p.m. MC, Visa. Beer and wine. Street-level access. Private parking lot. Lunch $4-6, dinner $6-12.

Not a classic, but a reliable Thai restaurant that does a lot of things well, focusing on seafood. Don't miss the satay, tod mun, curries laced with coconut milk, fish choo chee, or Phuket lobster. (7/90)

THE HOT AND SOUR LINE

If you have had a bad experience with one of the restaurants listed, let us know. Contact the Hot and Sour Line, c/o Robert Nadeau, the Boston Phoenix, *126 Brookline Avenue, Boston 02215.*

FIVE & DINE

Bartley's Burger Cottage

There's still a clear-cut winner in the lunchtime burger wars: Bartley's in Harvard Square.

I know it's not a new place. There are no vertical fish tanks or provocative ceiling murals to gush over, no zany tables or punster menus to discuss. But if you want a great burger and the freedom to read a newspaper at your table, you won't find a better spot in Cambridge than Bartley's Burger Cottage.

Generously thick and char-broiled, the seven-ounce slabs of protein at Bartley's deliver on the old "Hot 'n' Juicy" ad campaign used by Wendy's. And as chalkboard after chalkboard on the walls illustrate, the potential variations live up to the Burger King motto "Have it your way." To complete the picture, Bartley's offers quicker service than even McDonald's, the fast-food originator.

You're not likely to get out the door having spent less than five dollars, but then you're not eating out of Sytrofoam and cardboard, or sitting at an orange formica counter. Wood is the dominant material here.

If mighty chunks of beef conflict with your eco-outlook, Bartley's may not be the place for you. But some options do exist. There's an adequate Middle Eastern salad of hummus, tabouli, and feta cheese on a bed of lettuce ($5.25) and a huge pasta salad with vegetables ($4.50). The grilled cheese sandwiches ($2.25) are less greasy than most.

But surely the best value can be found with the celebrity sandwiches. Other than the John Silber (a peanut-butter sandwich with ripe banana and chocolate milk), the selections are meal-sized and top out at $3.95. The Wade Boggs (fried boneless chicken with cranberry mayonnaise) and the Bart Simpson (fish cakes with homemade tomato sauce) are particularly tasty. I'm told the roast beef is excellent.

Beverages keep pace with the food by arriving in deep glasses. When you order "large" at Bartley's, you get "large."

But my favorite feature of this burger cottage is the single long table that runs down the center of the floor. It seems to be set aside for solitary eaters and is a welcome spot to eat alone without looking, or feeling, lonely.

Bartley's Burger Cottage, located at 1246 Mass Ave, Harvard Square, is open Monday through Saturday from 11 a.m. to 10 p.m. Call 354-6559.

— Eric Zicklin

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#731 Math confusion

THE PUZZLE

by Don Rubin

What if Arabic numerals looked like function signs and symbols? Think of the possibilities. Think some more.

We've given you the key and one example. Fill in the rest.

=	−	+	(	)	÷	×	/	.	0
1	2	3	4	5	6	7	8	9	0

=) =+==−
1+1=2

−) −−(++)===

+) (×+)−×=((−=)×=)

() −..−−=..===0.=

)) (+−+).)===.)

÷) −+=−(−=−==)

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Rules

1. Prizes for solving the Puzzle will be *Boston Phoenix* Puzzle Winner T-shirts.

2. All entries must be received at the *Phoenix* office (addressed to Puzzle #731, *Boston Phoenix*, 126 Brookline Avenue, Boston 02215) by noon on Friday, November 9. *Phoenix* employees and their immediate families are ineligible.

3. In the event of disputes or ties, the judges' decisions will be final and arbitrary. We have only 10 T-shirts to give away each week, so when there are more than 10 winners we'll have a lottery.

4. All entries must be accompanied by the Puzzle page. When possible, the answers should be entered on the Puzzle page.

Name _____
Address _____
City/Zip _____
T-shirt size (S, M, L, XL) _____

Solution #729

Again, we had a slew of winners. For the few of you who confused your spare tires with your cotton bolls, the solution to "Pictophones" is as follows:

1, i (human SKULL; racing SCULL)
2, a (flour SACK; SACK, as in to fire)
3, h (COLONEL Sanders; corn KERNEL)
4, d (PRINCE; foot PRINTS)
5, g (bowling SPARE; SPARE tire)
6, f (ice cream SUNDAE; SUNDAY, Dec. 7, 1941)
7, c (REIGN — Edward I; RAIN — precipitation)
8, e (PLUM — fruit; PLUMB — surveyor's tool)
9, j (MAIZE — corn; MAZE — labyrinth)
10, b (soup BOWLS; cotton BOLLS)

T-shirts to the following:

1) Peter Mac, Framingham
2) Bob ("Mission Accomplished") McCarthy, Malden
3) Dave Shipman, Cambridge
4) Melanie Sommer, Boston
5) Leigh Cheney, Pittsfield, N.H.
6) Thomas Shields, Dorchester
7) Lars Svensen, Gloucester
8) Paul Tramontorri, Newtonville
9) Gus Constantine, Jupiter, Fla.
10) Ken Westhassle, Boston

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Monday–Friday 7:30–9
Saturday 8:30–5.

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13 Congress Street (near State St.) 367-2738
Monday–Friday 7:30–10, Saturday 9–5.
230 Congress Street (at High Street) 451-1586
101 Summer Street (near High St.) 350-7084
One Beacon Street (on Tremont St.) 227-3164
155 Milk Street (at Broad St.) 451-1590
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Monday–Friday 8–6

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BOSTON AFTER DARK

ARTS & ENTERTAINMENT

BOSTON PREMIERE

COMPLEX WORLD

SEX AND DRUGS AND ROCK AND ROLL

FREE ADMISSION *FRIDAY* NIGHT

8 DAYS A WEEK

by Amy Finch

THE WEEKEND

2 FRIDAY

FILM. Tim Robbins stars as a Vietnam vet tormented by troubling visions in ***Jacob's Ladder*** (Cheri, Fresh Pond, Allston, suburbs). Prince stars in and directs ***Graffiti Bridge*** (Cinema 57, Fresh Pond, Chestnut Hill, suburbs), the sequel to ***Purple Rain***, which also stars the reunited Time, featuring Morris Day and Jerome Benton. Set in 1950s New Orleans, ***Tune In Tomorrow*** (Nickelodeon, Fresh Pond, suburbs) stars Keanu Reeves as a young radio newswriter in love with his divorcee aunt (Barbara Hershey). Peter Falk is the soap-opera scriptwriter who devises schemes to bring them together. And Jürgen Prochnow stars in ***The Man Inside*** (Copley Place), Bobby Roth's fact-based political thriller about a German investigative reporter out to bring down his country's most powerful and most duplicitous newspaper. Peter Coyote and Nathalie Baye co-star.

The plot is a brittle exercise in mistaken identity, but the dialogue is sharp, the Irving Berlin tunes are exhilarating, and then, of course, there's Fred and Ginger. In ***Top Hat*** (1935), Fred Astaire plays a famed hoofer whose late-night tapping awakens fashion model Ginger Rogers. They fall in love, but to stretch the movie out long enough to include such terrific numbers as "No Strings," "Top Hat, White Tie, and Tails," and the exquisite "Cheek to Cheek," Ginger mistakes Fred for his foolish (and much-married) friend Edward Everett Horton. It's pure silliness, and pure magic. At the Codman Square Branch Library, 690 Washington Street, Dorchester. Call 436–8214.

MUSIC. **Mose Allison**'s urbane blues and jazz singing has influenced everyone from Pete Townshend to Bonnie Raitt. One of the wittiest songwriters and singers around, he also plays some zesty jazz piano. Allison is at Scullers (400 Soldiers Field Road, Boston) tonight and tomorrow with his trio. Call 783-0811.

Nashville songwriter **Fred Koller** has penned hits for Nanci Griffith and Kathy Mattea; and his recent album, *Where the Fast Lane Ends* (Alcazar), features an all-star supporting cast — Griffith, John Hiatt, and Vassar Clements among them. Tonight Koller is at the Watch City Coffeehouse, First Parish, 50 Church Street, Waltham (call 647-1055.) Actually, he's in the area for the next few days: tomorrow he plays a gig at Saturday Night in Marblehead at the Church of St. Andrew, Lafayette Street, Marblehead (call 639-1969); and on Thursday he's at Westboro's Old Vienna Kaffeehaus (22 South Street, Westborough; call 508-898-2231.)

THEATER. ***Extremities***, William Mastrosimone's controversial drama about a woman who terrorizes a man after he's tried to rape her, gave Farrah Fawcett a chance to prove she had a few acting genes in her after all. The work is brought to life this weekend by Wharf Rat Productions at the North End Union, Boston. Curtain is at 8 p.m., and tickets are $15 (all of which benefits the North Shore Rape Crisis Center). Call (508) 745-9679.

HOT TIX

For those of you who like to plan ahead — and sometimes it's necessary if you're going to get the seats you want — here are some events you might consider buying tickets for in advance. You can get details by calling the numbers below; you may also be able to obtain tickets from the various agencies around town (remember that they charge a handling fee). Just don't say we didn't warn you.

Sarafina!, through November 11 at the Colonial Theatre: call 426-9366.

August Wilson's ***Two Trains Running***, through November 25 at the Huntington Theatre Company November 25: call 266-0800.

Pianist **Mieczysław Horszowski**, November 5 at the Longy School of Music: call 876-0956.

Robert Morse in *Tru*, November 6 through 25 at the Wilbur Theatre: call (800) 382-8080.

The Cantata Singers & Ensemble, November 9 in Jordan Hall, performing music by Mozart, Schoenberg, Richard Strauss, and Reger: call 267-6502.

Dance Umbrella presents **Dance Collective**, November 9 and 10 at the Boston Center for the Arts' Cyclorama: call 720-3434.

Gregory Hines, November 11 at Symphony Hall: call 266-1492.

The Waterboys, November 13 at the Orpheum: call 482-0651.

Skinny Puppy, November 14 at the Somerville Theatre: call 720-3434.

Mojo Nixon, Cavedogs, and the **Dead Milkmen**, November 14 at the Channel: call 720-3434.

Dance Theatre of Harlem, November 16 through 18 at the Wang Center: call 482-2595.

Cocteau Twins and **Mazzy Star**, November 18 at the Orpheum: call 931-2000.

Boston Ballet's production of ***The Nutcracker***, November 23 through December 30 at the Wang Center: call 964-9070.

Eric Bogosian presents *Sex, Drugs, and Rock & Roll*, November 27 through December 9 at the Wilbur Theatre: call 423-4008.

Folkfree presents **Spyro Gyra**, December 1 at Berklee Performance Center: call 641-1010.

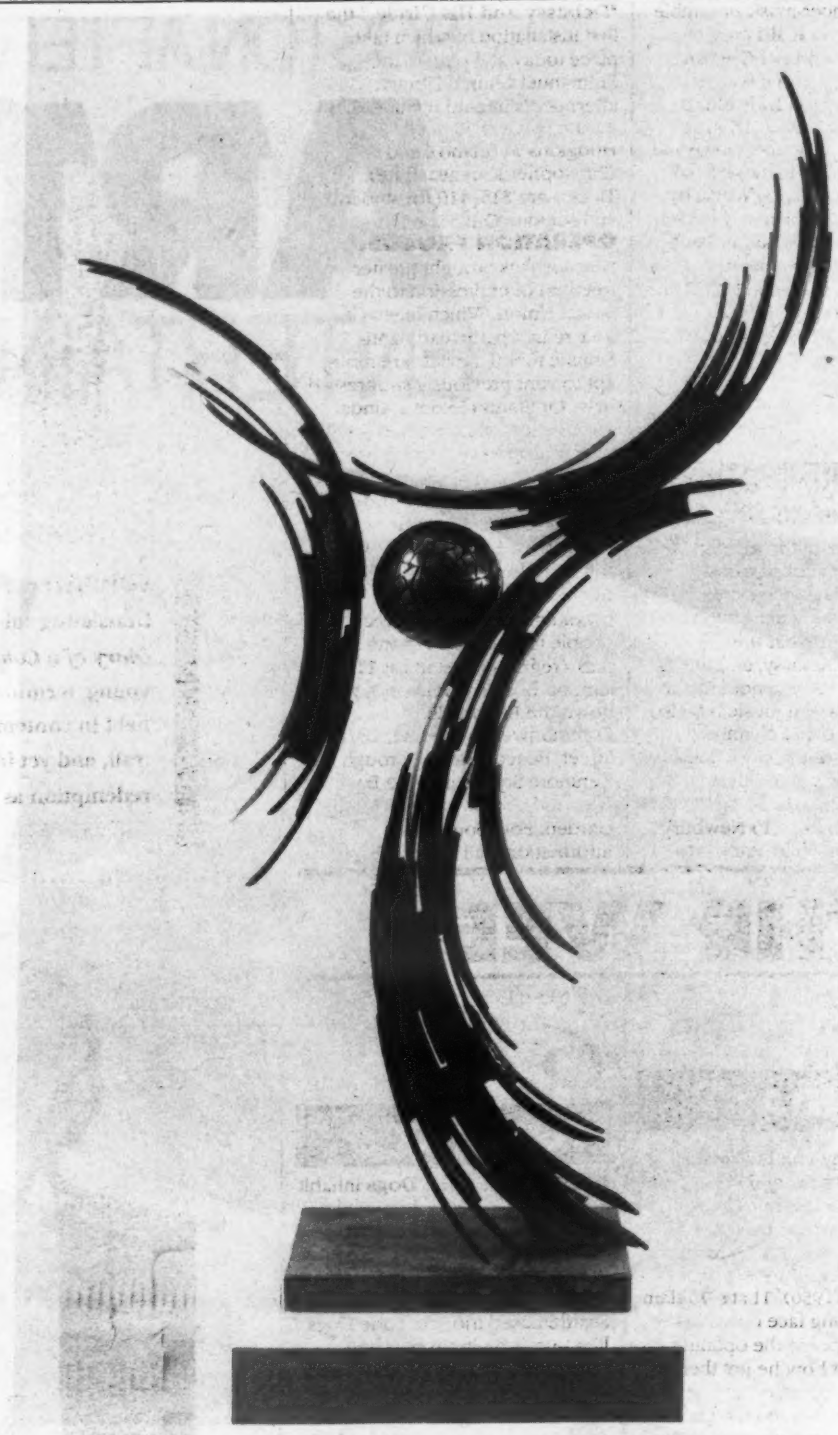
The **Lounge Lizards**, December 5 at Nightstage: call 497-8200.

The **Tallis Scholars**, December 5 at Sanders Theatre: call 661-1812 or 262-0650.

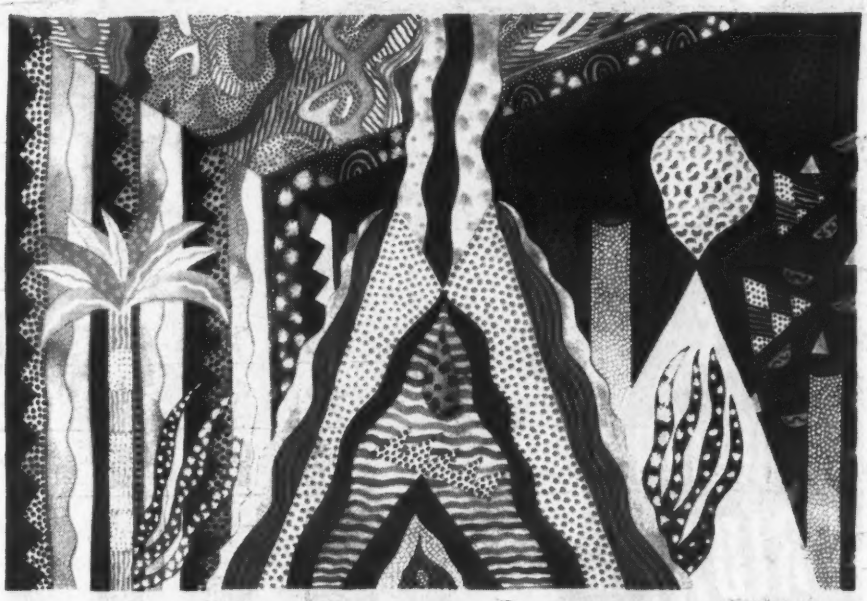
The Boston Opera Theater presents the **Peter Sellars/Craig Smith** production of ***The Marriage of Figaro***, January 23, 25, 27, 31, and February 2 at the Colonial Theatre: call 266-8989.

3 SATURDAY

MUSIC. The immensely accomplished and charming



FRIDAY: Walking around the grounds of Boston University, you'll come upon two works by Sergio Castillo — the sculptor designed the *Memorial to Martin Luther King Jr.* and *Explosion*, both of which decorate the BU campus. With their dynamic, sharply defined lines, Castillo's monuments stretch gracefully outward, as if to embrace the surrounding space. His works enliven public areas around the world, from Madrid to Santiago (where he was born). And 18 smaller-scale examples of his recent work make up "Sergio Castillo Sculpture: Energy Made Visible," the show that opens today at the BU Art Gallery. There's a reception from 5 to 7 p.m.; call 353-2240. (In photo: *Voyage to the Sun*.)



SATURDAY: Marcia Lloyd, Robert Ferrandini, Todd McKie, Michael Mazur, Frances Hamilton, and more than 200 other Boston artists have been very generous to this year's ARTcetera 90, an art auction to benefit the AIDS Action Committee. The auction is at One International Place, starting with a preview reception at 5:30 p.m. It's a very good show for a very good cause. Call 437-6200. (In photo: Lisa Houck's *A Typical Volcano Blows Its Top*.)

Baroque chamber-music ensemble **Musica Antiqua Köln** present a couple hours' worth of German orchestral music as the second event of the Boston Early Music Festival International Early Music Series. Reinhard Goebel directs the 12-member group in music from 1670 to 1720, including works by Johann David Heinichen, Heinrich I.F. Biber, Johann Sebastian Bach, and Georg Phillipp Telemann. It all starts at 8 p.m. in Jordan Hall, 290 Huntington Avenue, Boston. Tickets are $10 to $24; call 661-1812 or 262-0650.

4 SUNDAY

MUSIC. One of the highlights of last season was **Emmanuel Music**'s Sunday-afternoon series of the complete lieder of Robert Schumann. This year the composer is Debussy, and the 12 concerts will include not only all of Debussy's vocal music but also all of his piano and chamber pieces. Some of the city's finest singers, pianists, and other instrumentalists will be on hand at Emmanuel Church (15 Newbury Street, Boston) to contribute to **"Debussy and His Circle,"** the first installation of which takes place today at 4 p.m. in the Emmanuel Church Library. This afternoon's line-up includes Leslie Amper (piano), Randall Hodgkinson (piano), and Christopher Krueger (flute). Tickets are $15, $10 for students and seniors. Call 536-3356.

OPERATION EXODUS. Glasnost has brought greater freedom of expression to the Soviet Union. Which means if they're in a particularly anti-Semitic mood, Soviets are more apt to vent previously suppressed hate. Operation Exodus, under the auspices of Combined Jewish Philanthropies of Greater Boston, is an international campaign to rescue Soviet Jews and bring them home to Israel. **The CJP Operation Exodus 10K Walk for Freedom**, which winds its way through Boston and Brookline today, allows local people to help out. It starts at 1 p.m. (registration starts at 11:30 a.m. on Boston Common.), goes down the Esplanade, Commonwealth Avenue, Harvard Street, Beacon Street, through Kenmore Square and the Back Bay, and wraps up at the Public Garden. For sponsorship information, call 330-9575.

THE WEEK

5 MONDAY

FILM. Sunny von Bülow's narrating *Reversal of Fortune* from a coma seems less outrageous when you consider that Billy Wilder had done much the same thing 40 years before in ***Sunset Boulevard*** (1950). That's William Holden floating face down in the swimming pool in the opening shot, and just how he got there is the sad and perverse story he narrates from beyond the grave. Gloria Swanson is riveting as the former film star whose imaginary world Holden finds it hard to escape. A campy, hilarious, and very creepy Hollywood gothic, so much so that ***Veronika Voss*** (1981), Reiner Werner Faßbinder's angst-ridden take on the same subject, seems positively normal. Both films screen at Arlington's Regent Theater, 7 Medford Street. Programmed by Running Arts. Call 643–1198.

6 TUESDAY

MUSIC. The **Tone Dogs** inhabit that strange polytonal musical netherworld that mixes rock and avant-garde jazz and is shared by the likes of Fred Frith and Kitchen-y bands like Curlew. A Seattle-based trio, the Tone Dogs like to mix multiple bass and guitar lines with saxophones and vocals. They make their Boston-area debut tonight at the Middle East, Central Square, Cambridge; call 354-8238.

A spirited and soothing Celtic breeze blows into the Berklee Performance Center tonight as Irish folk stalwarts the **Furey Brothers and Davey Arthur** come forth wielding uilleann pipes, bodhráns, mandolas, etc., and weaving gentle soundscapes from the small green island across

Continued on page 4

SUNDAY: Robert Bresson is one of the few directors who have succeeded in translating subjective experience into the utterly objective medium of film. *Diary of a Country Priest* (1950) may be his masterpiece. This is the story of a young, terminally ill pastor in a drab country parish whose futile devotion is held in contempt by those he serves. It's a gray, minimal, and unsparing portrait, and yet few other films depict the true cost, grandeur, and ecstasy of redemption as triumphantly. At the Harvard-Epworth Church, Cambridge. Call 354-0837.

MONDAY: So many people turned out to hear the great pianist Mieczyslaw Horszowski last year when he came to play at Longy that this year's concert has been moved to a larger venue, Sanders Theatre. It's bound to be a memorable event, as the 98-year-old maestro is sounding as wonderful as ever; and it will provide a rare link to great musicians of the past (he knew Toscanini and Ravel, among others) and budding musicians of the future. For the recital, Horszowski has chosen to play the Mozart D-minor Fantasia, Bach's English Suite No. 5, and various works by Chopin. It's part of the Longy School of Music's 75th Anniversary Celebration; call 876-0956.

FLICKS IN A FLASH

COMPILED BY GARY SUSMAN

BASED ON *VARIETY'S* TOP TEN FOR WEEK ENDING 10/25/90	BOSTON PHOENIX	BOSTON GLOBE	BOSTON HERALD	NY TIMES	PEOPLE	TIME	NEWSWK	NEW YORKER	VILLAGE VOICE	LA TIMES	NEW YORK
1. MARKED FOR DEATH	🦃	🦃	🦃	🦃	🦃					🎲	
2. MEMPHIS BELLE	🎲	🎲	🦃	🦃	🦃	🎲	★			★	🦃
3. QUIGLEY DOWN UNDER	🦃	🎲	🦃	🦃	★					🎲	
4. GHOST	🎲	★	★	🎲	🦃	🦃	★	🦃	🎲	🎲	★
5. FANTASIA	★	★	★		★			🎲		★	🎲
6. NIGHT OF THE LIVING DEAD	🎲	🎲	🦃	★			🦃		🦃		
7. AVALON	🎲	★	🎲	★	★	🎲	★	🎲	🦃	🎲	🎲
8. MR. DESTINY	🦃	🎲	🦃	🦃	🦃					🦃	
9. GOODFELLAS	★	★	★	★	★	★	★	★	🎲	★	★
10. PACIFIC HEIGHTS	🎲	★	🎲	🎲	🎲	★	🎲	🦃	🦃	🎲	🦃

LEGEND: ★ = RAVE REVIEW, A GEM; 🎲 = MIXED RESPONSE, CRAP SHOOT; 🦃 = TURKEY

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Continued from page 3

the sea. Music begins at 8 p.m. at 136 Mass Ave, Boston. Tickets are $16; call 266-1400, extension 261.

Local rockers **Buffalo Tom** are already making waves with the title cut from their second album, *Birdbrain* (Beggar's Banquet). They celebrate the album's release tonight in a benefit performance for the Children's Museum on Congress Street. The show starts at 8 p.m. with the DeMoulas. Call 424-9266.

YARNSPINNING. In 1968, armed only with his guitar and a backpack, **Doug Lipman** did the *On the Road* kind of thing and jumped on a freight train bound for New York. En route to that blaring but irresistible Hell on Earth, he spent some time at one mighty bizarre barbecue, gave a concert at gunpoint, and came to new understandings with his father and the draft. The star yarnspinner tells all in ***Hopping Freights — A Wild '60s Adventure***, presented by Storytellers in Concert at the First Church Congregational, 11 Garden Street, Cambridge. The saga commences at 7:30 p.m. (8 p.m. on Fridays, through November 24). Tickets are $10, $7 for students and seniors. Call 628-5865.

THEATER. Suave singer Robert Goulet is in town for the next five days, starring in ***The Fantasticks***, a revival of Off Broadway's biggest hit musical. It's at the Wang Center, 268 Tremont Street, Boston. Curtain is at 7 tonight (8 p.m. tomorrow through Saturday), and tickets are $20.75 to $38.25. Call 931-2000.

Monsieur Jourdain has lots of money but very little common sense. He falls for a lovely Marquise and studies up on his music, dance, fencing, and spelling, finally landing himself the phony Turkish title "Mamamouchi." So goes Molière's comedy ***The Would-Be Gentleman***, which opens tonight at the Strand Theatre, 643 Columbia Road, Dorchester. It's presented by Theater Ludicrum and features the Ken Pierce Baroque Dance Company. Curtain is at 8 p.m., and tickets are $8, $5 for students and seniors. Call 424-6831.

7

WEDNESDAY

REVIEWING THE REVIEWS. **Diana Rigg** takes time away from the *Mystery* set to let fly at theater criticism through the ages and through her own experiences in this year's Theodore Spencer Memorial Lecture. She's calling it "No Turn Unstoned," after her 1983 compilation, *No Turn Unstoned: The Worst Theatrical Reviews*. If the speech is anything like the book, it'll be side-splitting as well as informative. Rigg takes the podium at 4:30 p.m. at Radcliffe's Longfellow Hall, Cambridge. Admission is free; call 547-8300.

8

THURSDAY

SALON. Author/photographer/film director/composer **Gordon Parks** knocked down one racial blockade after another: he was the first black photographer at *Vogue* and *Life* and the first black screenwriter and film director in Hollywood. Parks recently completed *Voices in the Mirror: An Autobiography* (Doubleday), which recounts his spiritual ascent from childhood poverty in Kansas and Minnesota to his many triumphs in this country and abroad. Parks reads from *Voices* as part of the Harvard Book Store fall author series at 7:30 p.m. at Old Cambridge Baptist Church, 1151 Mass Ave. WBZ-TV's Liz Walker acts as guest interviewer, facilitating a question-and-answer session with Parks. It's free; call 524-6698.

MUSIC. If you believe that the bass is what makes funk happen, then **Bootsy Collins** is your man — from James Brown's "Sex Machine" to Parliament/Funkadelic's "One Nation Under a Groove," he defined the sound of funk. Bootsy and his band are at the Channel tonight. Doors open at 8. The Channel is at 25 Necco Street, Boston. Call 451-1905.

Those fabulous **Sanddollar Treetops**, who spent the '70s grinding down needles listening to "Ride a White Swan," "Jeepster," "Bang a Gong," and the whole delectable Marc Bolan catalogue, make an extremely rare appearance tonight at Venus de Milo, on Lansdowne Street in Boston. Their repertoire: T Rex, T Rex, T Rex, till the cows come shuffling home. Just a hint: from time to time the Treetops can be seen cavorting on local stages in another guise. Show up, wear your best Little Lord Fauntleroy wig, and be ready for a surprise. Call 421-9595.

In the '70s, **Dan Hicks** and his Hot Licks created a peerless version of Texas Swingabilly, with folk-tinged acoustic guitars and emotionally rich vocal harmonies. These days, Hicks tours with an outfit he calls the **Acoustic Warriors**. With two guitars, a bass and a violin, he hesitates to call his sound folk music. "It's acoustic, but our style is somewhat aggressive at times. For folk music, it can get pushy. We're not exactly doing English lute ballads here." Hicks and the Warriors are at Johnny D's, Davis Square, Somerville. Call 776-2004.

THEATER. ***Into the Woods***, Stephen Sondheim and James Lapine's post-modernist musical rewrite of the Brothers Grimm, makes guesses about a what happens to Red Riding Hood, Jack of beanstalk fame, and Cinderella after "happily ever after." The show garnered three Tony Awards as well as the New York Drama Critics Circle Award when it ran on Broadway. Now it's at the North Shore Music Theatre, Dunham Road, Beverly. Betsy Jocelyn, who played the Witch in the national tour, repeats the role here. Curtain is at 8 p.m., and tickets are $20 to $26.50; call (508) 922-8500.

9

FRIDAY

THEATER. The Harvard-Radcliffe Dramatic Club presents ***The Eagle Has Two Heads***, Jean Cocteau's dark romance about an anarchist poet out to assassinate the queen of a Balkan state in the early 1900s, as the first production underwritten by the Tim Mayer Fund. It's being staged at Radcliffe's Agassiz Theater, which was one of Mayer's favorite hangouts before and after he graduated, in 1966. Curtain is at 8 p.m., and tickets are $5, $4 for students with an ID. Call 493-7478.

HENRY & ANAIS. A few weeks ago we mentioned the **14th Annual Boston International Antiquarian Book Fair**, which is at the Park Plaza Castle this weekend. What we didn't know then is that in addition to such goodies as a first edition of Gabriel García Márquez's *One Hundred Years of Solitude* and a Geneva Bible from 1597, there will also be first-edition, signed works by Henry Miller and Anaïs Nin. Today's hours are 5 p.m. to 9 p.m., and admission is $5 (or $10 for all three days.) Call 266-6540.

(Carolyn Clay, Jennifer Einhorn, Jon Garelick, Peter Keough, Rebecca Nemser, and Charles Taylor helped out this week.)

TUESDAY: **Truman Capote may not have lived a life of *quiet* desperation, but it was nonetheless desperate and in many ways unspeakably tragic. Robert Morse, whose mantelpiece must be jam-packed with acting awards — a Tony, an Elliot Norton, and a Drama Desk among them — portrays Capote in *Tru*, Jay Presson Allen's poignant tour de force that culls from the words and works of the late author. Morse performs the drama through November 25 at the Wilbur Theatre; call 423-4008.**

THURSDAY: **Once a VJ for VH-1, now host and producer for their *Stand-Up Spotlight Comedy* series, Rosie O'Donnell is being touted as one of the hottest comedians of the '90s. Deservedly so. Her brand of observational humor is snappy, infectious, and smart. Whether it's Nancy Reagan's resemblance to a human pez dispenser, a rap version of the *Gilligan's Island* song, or being amazed that her aerobics instructor (who needs to wear weights in order to work up a sweat) — has the audacity to warn, "Remember to *breathe*," O'Donnell is one of the most accessible and funniest comics around. She's at Man Ray, with Myrna Slotnick. Call Ticketron at 720-3434.**

PETE WISHNOK/DANCE UMBRELLA

FRIDAY THE 9TH: **Dance Umbrella focuses on home-turf talent this weekend, presenting Boston's own Dance Collective in the Cyclorama at the Boston Center for the Arts. The building, with its dramatic, domed ceiling, promises to be the ideal setting for the piece, which is called *Pipe Dreams* and centers on a towering expanse of scaffolding. It's a movement-installation work choreographed by Judith Chaffee, Martha Armstrong Gray, and Dawn Kramer and inspired by the architecture of the Back Bay station. Call (800) 382-8080.**

FUTURE PERFECT

Ah, just what we love — a band who grab us by the guts and tear out all the nasty little demons that seethe therein. That's what Skinny Puppy, legendary purveyors of industrial noise-music, will no doubt do when they visit the Somerville Theatre on November 14, hot on the heels of the release of *Too Dark Park* (Capitol). Presented by Great Northeast Productions; call 720-3434.

Actor/monologuist Eric Bogosian's dark and searing wit burns at the core of everything he touches, from the film *Talk Radio*, in which he delivered a brutal performance based on the case of an ill-fated talk-show host, to his brilliant monologues *Drinking in America, Fun House*, and *Sex, Drugs, and Rock & Roll*. He brings this last one to the Wilbur Theatre November 27 to December 9, an outing sure to make our hearts swell with feelings of holiday cheer and goodwill toward humankind. Call 423-4008.

Composer/saxophonist Julius Hemphill is best known for his writing and playing as a founding member of the World Saxophone Quartet. But aside from working in jazz ensembles, Hemphill has also written extensively for various theatrical mixed-media projects. On November 30 and December 1, Hemphill presents *Long Tongues: A Saxophone Opera* at Dorchester's Strand Theatre. The opera traces the post-World War II history of jazz, from bebop to the "free jazz" of the '60s, looking at the music in its social and historical contexts. The two-act drama features a narrator, six saxophone soloists, dancers/actors, and a chamber orchestra. Call 282-8000.

STATE OF THE ART

College Music Marathon

CMJ. It stands for *College Music Journal* — a handy guide that rounds up the newest alternative and heavy-metal music releases for college radio and the underground nationwide. Its annual College Music Marathon, a three-day get-together for the nation's music media, took place at the Vista International Hotel in New York City's World Trade Center October 25 through 27.

Highlights included an uplifting spoken-word performance by Henry Rollins, who spewed street-tough philosophy and unabashedly promoted his new band, Wartime (their logo is an inverted black McDonald's arch, whatever that means). His main message: "Bust ass to not be everything that you hate." Like a stately lord of the manor, Motörhead's Lemmy Kilmeister was chosen as a keynote speaker. His high morale and facial boils in the spotlight, Lemmy made up an alternative sticker to battle censorship; it read: "We don't feel the same, however." Village-idiot politics never sounded so good.

The grapevine was loaded with gab about new rockers Skinyard, Alice in Chains, Primus, Liquid Jesus, and Helmet. When it wasn't grousing over the fact that industrial gods Godflesh didn't get to play — because they'd been denied entrance into the country. Again.

Boston bands graced the event with headlining performances by Lemonheads, promoting their new *Lovey*, Buffalo Tom packing CBGB's with the Blake Babies, and hordes of other hot smokes like the Gigolo Aunts, Pitbull, Bullet LaVolta, and Dumptruck.

Panels were a true source of entertainment as well. A metal-artist panel including Slayer's Tom Araya, Bad Brains' Dr. Know, and a fully costumed member of the sci-fi/scum band GWAR got too silly to make any point; the alternative-artist panel, with guests like Bob Geldof, Allen Ginsberg, Mark Arm (of Mudhoney), and Robyn Hitchcock, fared better at waxing eloquent. The loudest applause came when Ginsberg let loose a lexicon of four-letter words. Even at 64, the guy still rocks.

But the star panel was "Moms of Rock: To Hell from Maternity," with the moms of Trixter, Cry Wolf, and Forbidden. Joey Ramone's mom showed up to talk about a friend of hers who thought it was "so cute" how the Ramones grew "potted plants" in their rehearsal basement. And Nuclear Assault bassist Dan Lilker's mom told of her new strategy for friends that pooh-pooh her long-haired, crunch-metal Danny — she's slowly weeding those people out of her life. Good choice, Ma.

— Laura Gilmore

NEXT WEEKEND

San Francisco Mime Troupe

For more than 25 years, the San Francisco Mime Troupe have fearlessly taken on politically controversial and sensitive topics; they're an anti-Establishment theater who, after winning a cluster of Obies and a special Tony Award in 1987, have become downright respectable. Yet until now the feisty troupe have left one of the world's most troubled spots, the Middle East, untouched. With *Seeing Double*, which won a 1990 Obie Award, the outspoken group finally take on one of the most incendiary international issues around, the conflict between Israelis and Palestinians.

It's a complex situation that engenders bitter debate not only between conservatives and liberals but within the left-wing community itself. And according to Joan Holden, veteran Mime Troupe member and playwright, that's why it took so long for the company to address the thorny dilemma. It was only after the PLO's recognition of Israel's right to exist, and the promise of real dialogue, that the company thought a play could help.

"It's time for compromise," insists Holden. "The show is about Jewish and Palestinian teens who look alike. The point is that you could have been born a Palestinian, you could have been born a Jew. Who you were born as was an accident of fate, and there are usually two sides to every question. So the concept behind the show is to show each side what it looks like from the other's perspective.

"When we did the piece in West and East Jerusalem, which was quite an experience, the scenes that got the most laughter and response were the two scenes of mistaken identity. One where the Palestinian kid is mistaken for the Jewish kid on a kibbutz, the other where everyone thinks that the Jewish kid is a Palestinian. Audiences there were delighted to see what it was like on the other side. We try to break down their defenses with comedy; they laugh for a minute and let down their guard."

The problem, according to Holden, is getting all the different sides to lighten up, particularly the American Jewish community. "I understand from our advance person that she couldn't get any Jewish group in Boston, not even New Jewish Agenda, to support the show," the playwright says. "That surprises me and makes me sad. There's great conflict among many American Jews because they don't like the Israeli government but they don't want to be seen as anti-Israel.

"But it's important to separate the right of Israel to exist from unquestioning support for the Israeli government, and that's what we are trying to do. The play grants, emotionally and intellectually, the right of Israel to exist. It says the Jewish people need a homeland, and this is their homeland. Unfortunately, it is also somebody else's homeland, and the solution is to divide it. To say this is, to some, treason, and they ask us how we can call ourselves Jews. Others come up crying and thank us for saying what they have always wanted to say but didn't have the courage."

Of course, that's the purpose of political theater, to ruffle a few feathers while furthering understanding. And Holden feels that the Mime Troupe's inimitable blend of musical farce and street theater helps audiences to work off crushing feelings of powerlessness and frustration. "The things you feel strongly about are also the things you are ready to laugh about," she says. "Laughter is healthy. You want to release all the angst you feel. One of the unforgettable things that happened during the performances of *Seeing Double* in East Jerusalem was a Palestinian woman who came up to me during the discussion and said that I had made her laugh at things she thought she would never laugh at. That was great praise."

Seeing Double *is at the Strand Theatre, November 9 and 10; call 720-3434.*

— Bill Marx

Ed Hall, Al White, Jonathan Earl Peck: harking back to an African-American identity

RICHARD FELDMAN/HUNTINGTON THEATRE COMPANY

Rites of passage

August Wilson gets Two Trains *on track*

by Carolyn Clay

TWO TRAINS RUNNING, by August Wilson. Directed by Lloyd Richards. Scenery designed by Tony Fanning. Costumes by Chrisi Karvonides. Lighting by Geoff Korf. With Al White, Anthony Chisholm, Ella Joyce, Ed Hall, Sullivan Walker, Jonathan Earl Peck, and Chuck Patterson. Presented by the Huntington Theatre Company, in conjunction with the Yale Repertory Theatre, at the Boston University Theatre through November 25.

August Wilson moves in mysterious ways, slowly tuning the earthy phantasms of his own and "the blood's memory" into workable theatrical machinery. And right now, stopping at the second station on its journey toward Broadway, *Two Trains Running* is a locomotive that exudes a lot of steam before picking up same. Still, when it's the gifted author of *Fences*, *The Piano Lesson*, and *Joe Turner's Come and Gone* who's doing the huffing and puffing, even the smoke forms some insistent signals. And once Wilson's *Two Trains* begins to gather more momentum than wool, you realize it's a magical vehicle indeed — one pulling, albeit on a rather narrow track, toward past and future at once.

Set in a Pittsburgh greasy spoon in 1969, *Two Trains Running* is the newest play in Wilson's projected cycle chronicling the African-American experience, decade by decade, in the 20th century. Like its predecessors, it asserts, on both polemical and mystic terms, that the urban American black was not born yesterday; that his moral claim to the future depends on reclaiming both the slave and the African past. Old wrongs cannot by swept under the carpetbag but must be redressed. In the words of *Two Trains* diner owner Memphis, who's resolving to face the 40-year-old music that plays like a chafing song in his heart, "If you drop the ball, you got to go back and pick it up."

To some degree, this is a conclusion reached by most of the play's characters — motley facsimile of a football team though they be, sucking up coffee and playing the numbers. Their inspiration isn't any O.J. Simpson, either, but a sad, almost buffoonish shell of a man called Hambone, who, unlike his fellow Hill District-hangout habitués, has neither repressed nor rationalized the injury done him in life. Nine and a half years earlier, Hambone painted a fence for the butcher across the street, who promised him a ham but tried to fob off a chicken. Obsession with that withheld piece of pigmeat has turned Hambone into something of a village idiot: he shows up on the butcher's doorstep every morning, and his discourse has narrowed to "I want my ham. He gonna give me my ham." In the end he gets his ham — flung, literally, over his dead body, as alarums ring.

It is, after all, 1969, and the words of Malcolm X waft louder through the air than those of Martin Luther King. Spike Lee ended *Do the Right Thing* with opposing quotes from the two leaders; Wilson opposes the assimilation urged by King. What he wants for his characters is not a melting into the American pot, an oozing into the Dream, but an African-American identity that harks way back past Malcolm. In *Joe Turner*, the conjure man, Bynum Walker, and the "shiny man," Harold Loomis, share a vision of bones walking across the water — an obvious poetic reference to the slaves' journey from Africa. In *Two Trains Running*, the connection, through slavery, to Africa is represented by the never-seen, 349-year-old Aunt Esther — African-American Yoda and offstage coach, as it were, to the players trying to pick up that ball.

Theater

Aunt Esther is introduced early on, by 65-year-old restaurant regular Holloway. Hunched over his overly sugared coffee, this believer in dreams and magic holds from his booth with a shattered, stuttery eloquence, deriding the slave mentality, the Stepin Fetchit mentality, the shame-swallowing mentality, the boot-strapping mentality. He doesn't have much truck, either, with oldtime passive Christianity as epitomized by fat-cat religious leader "the Prophet Samuels," who's currently laid out across the street at West's Funeral Home — where, even in death, he's gulling the faithful (they stream by in droves to put money in his coffin or rub his head for luck). A visit to Aunt Esther, Holloway maintains, is far superior to the "itchy hand" acquired from prophetical-head-rubbing: she may not put you in touch with your fortune, but she'll put you in touch with yourself.

Restaurant owner Memphis, for one, is having none of that. This is strictly a meat-and-potatoes guy — though his dilapidated restaurant also sells navy beans and collard greens (and, naturally, at the Huntington, looks so realistic you're tempted to saunter up on stage, take a worn stool, and order some). The play, though it does leak and sprawl, is essentially about the dual conversion of Memphis and young, jauntily-just-out-of-the-penitentiary Sterling to the combined wisdom of Esther and Malcolm. If you drop the ball, you got to go back and pick it up — by force, if necessary.

As it now stands, there are problems with *Two Trains Running* — some structural, some political (though let me say right off that an imperfect play by Wilson is better than a lot of what meanders across the American stage). The play lacks both the herculean central character of *Fences* and the poignant central symbol of *Joe Turner* or *The Piano Lesson*. One disappointment is that, in this play, Wilson keeps the magic off stage — in the person of Aunt Esther (perhaps in response to the difficulty audiences had in dealing with the literal, as well as figurative, ghosts of *The Piano Lesson*). It also falls prey to that old bugaboo of speechifying, realistic plays in which longtime familiars tell one another their stories, for our benefit.

It is hard to believe, for example, that Holloway *et al.* haven't heard a million times Memphis's story about coming north in 1936, after his Mississippi land had been unfairly snatched away in '31. Someday, he keeps emptily asserting, he's going back to Jackson, to claim what is his. (There are "two trains running" every day.) There will be no more "draws," Memphis vows, with racism — though how he can categorize the seizure of his land and the murder of his mule a "draw," on the basis that the white scoundrels didn't slit *his* belly too but let him slink away, is beyond me.

In any case, Memphis is up against legally sanctioned white thievery again: the rundown building he owns, which houses the little restaurant, is to be bought by the city and torn down. And the stolid, one-track entrepreneur is adamant that he won't take less than it's worth. He also won't sell it at any price to West, the Reaper-friendly funeral director from across the way (who has seven Cadillacs to Memphis's one, death being bigger business than either sustenance or schmooze).

In the play's rather fantastical resolution, the fiercely independent but also fiercely pragmatic Memphis has given up trying to bully City Hall and put his destiny in the hands of Aunt Esther — whose cryptic advice, "I cannot swim does not walk by the lakeside," he interprets as an admonition not to posture like a wrestler unless he's ready to go to the mat. He determines that he is — but lo and behold, the city offers him more than twice what he had hoped to realize from the sale of his property, without even having its arm twisted. Interesting. But with all the rather rudimentary talk of black power ("Black is beautiful" is about as far as it goes), where would Memphis and his human suburbs wind up without this visit from the bureaucratic tooth fairy?

Wilson is not, essentially, a political dramatist; he's more interested in his rich-veined characters, and their connection to a shared past plus bitter harvest, than in incendiary rhetoric. This proves more of a problem when you set a play in 1969 than when you anchor it to 1911 (*Joe Turner*). Wilson deliberately trafficks more in the buzz words of Black Power, as they inspire young Sterling, who in turn uses them like a laying on of hands with Hambone, than in serious exploration of the legacy of Malcolm X. Like Aunt Esther, he's but a totem here.

Still, in *Two Trains Running*, Malcolm's rallying words trickle down to a fertile dramaturgical riverbed. The play is long, as life in the diner stretches across a week in the life of its seven characters (marked by the changing specials on the blackboard menu). But even when it plays like an endless rendition of "Dem Jawbones Gonna Rise Again," it isn't boring. Wilson somehow melds mysticism and fervor with *Jefferson*-ian sit-com and oneupmanship, to achieve a heightened warts-and-all realism that's irresistible. His characters, even when patly symbolic, ring true, their personae an admixture of truths culled from their creator's hanging out at Pat's cigar store and in the blues-steeped caverns of his mind. (My only real reservation is about Risa, the self-protecting waitress, who has slashed up her legs to ward off men. The defacement works — as Memphis says, if she'd do that to herself, think what she might do to you. But neither the character nor the passively sugar-toting performance by Ella Joyce has much depth.)

Under Wilson mentor Lloyd Richards's direction, the production at the Huntington hovers between rambling realism and somewhat unwieldy juggernaut, as the characters get set for that inevitable journey toward redemption — of their lives and, more pointedly, that ham. And the performances, for the most part, capture the poetic Pittsburgh patois, and the mixture of street wisdom and naïveté that infuses the characters. In particular, Jonathan Earl Peck, as Sterling, the young man just out of the slammer and perkily nonchalant about it, is like a boy trying on militant attitudes as if they were leather jackets; there is something touching about the sheer exuberance of this hard-knocks-school grad who, in the end, appears to have learned nobility from a matchbook.

Al White gives a steely, well-centered performance as Memphis — the unlikely, no-nonsense reclaimer of his birthright. And Anthony Chisholm mixes coolness with flip foreboding as preening numbers runner Wolf. Sullivan Walker perhaps overdoes the quivering Hambone, making him less tragic than comic. But the rumpled Ed Hall, as Holloway, gives a daringly off-kilter performance; it's as if his thoughts, like the times, were out of joint, with each philosophic digression punctuated by "You know, I, I, you know" and eloquent, slightly off-balance gestures. He's the play's moral center, but he makes you grope to find him; then, every once in a while, as when reacting with homespun sense to the assertion that blacks are lazy, he just stops cold and you run up against the outrage in him. It's a turn that, though fascinating, may need to be telescoped for the sake of moving the play along.

Two Trains Running is not Wilson's best work; it may be set too close to our own time to set off those African drums in his head, the ones that pound through *Joe Turner* with such a sense of wayfarers' warmth and cultural loss. Certainly the new play limns the Black Power movement in a cloud of fairy dust, eschewing both its complexity and its contradictions. Still, *Two Trains* gets on the right track toward the end, moving its double-headed engine and palpably human characters toward blood on the tracks. ❑

A double life

Ayckbourn's laughing-and-crying Woman in Mind

by Bill Marx

Diego Arciniegas, Ellen Colton, John Adair, M. Lynda Robinson, Erik Parillo, Louisa Grignon, Brad Reed: laughter but not madness

SHEILA FERRINI/LYRIC STAGE

WOMAN IN MIND, by Alan Ayckbourn. Directed by Robert J. Bouffier. Set designed by Kevin Cleverly. Costumes by Magda M. Diodati. Lighting by Karen J. Perlow. With M. Lynda Robinson, James L. Walker, John Adair, Ellen Colton, Brad Reed, Eric Parillo, Diego Arciniegas, and Louisa Grignon. At the Lyric Stage, Wednesdays through Sundays through December 2.

Did the Lyric Stage have penance in mind when it decided to do *Woman in Mind*, Alan Ayckbourn's dark, suburbanized version of *The Snake Pit*? The troupe's season usually includes one of Ayckbourn's early farces — adeptly crafted, bloodless pieces of audience-pleasing comic carnage that have earned the writer the title of the English Neil Simon. And sometimes, as in last year's robust romp through *Taking Steps*, the troupe thump plenty of laughs out of the flyweight machinery.

But over the years Ayckbourn has expanded his artistic vision, and acknowledged the brutalizing effects of the Thatcher regime, by penning bleaker explorations of the breakdown of British provincial life. Since 1984's *Woman in Mind*, the playwright's burlesques have been spiked with glimpses of middle-class angst and corruption. Yet until now, the Lyric, along with other Ayckbourn-addicted companies fearful of hitching a new wagon to the gravy train, has ignored his more recent plays. So the Charles Street troupe are to be congratulated for taking a chance on Ayckbourn's disturbing portrait of an irascible housewife who goes bonkers, even though the production turns out to be as schizoid as its antiheroine.

Ironically, Ayckbourn is playing with his own split playwriting personality in *Woman in Mind*; even in his early comedies, the bumbling bourgeois are afflicted by bad faith as well as by bad coordination. The playwright's sex comedies are conspicuously devoid of the joys of carnality, all the cavorting and fumbling symptomatic not of desire but of some deeper unhappiness, some crucial repression. In *Woman in Mind*, the author tackles the malaise more directly in the plight of main character Susan.

A drab parson's wife who gets hit on the head and conjures a Noel Coward fantasy life for herself, Susan is one of the most moving and devastating characters Ayckbourn has created, as overwhelmed by the banality of her own imagination as by the mediocrity of her suburban life. On the latter front, her windbag of a hubby, Gerald, lives for his great work, a 60-page history of the parish penned at the behest of the civic society. His every whim is ministered to by his sister, Muriel, an unfulfilled widow who dreams of having supernatural intercourse with her dead husband. And Susan and Gerald's son, Rick, has joined a weird cult that deems it a sin to speak to kith and kin. With all that eating away at her psyche, it's no wonder that the passionate if bitter Susan substitutes an active fantasy life peopled by an idealized family, invisible to others, that positively mirrors the negative gaps in her own reality.

The problem is that like most Pirandellian poltergeists, the dream team don't know their place, and as Susan disintegrates, unable (or unwilling) to tell boring reality from comfy dream, the phantasms begin to take over. Yet what makes the play so powerful is that Ayckbourn gives Susan the dignity of *seeing* what's happening: "Take away the really joyous part of us — and everything else loses its purpose." Sadly, she has created an alternative world that, like the real life that's strangling her, seemed promising but turns out to be tawdry.

Around Susan's pain Ayckbourn plants some splendid send-ups of potted suburbanites, neatly satirizing domestic obsession with Muriel's deadly cooking skills and sexual hysteria with her nightly wait for her dead husband's spirit. Gerald turns out to be as dizzyingly mundane as his tome, which, with a wonderfully sly nod to *Hedda Gabler*, Susan burns. What's more, Ayckbourn isn't afraid to experiment, as in the hilarious opening scene when Susan, having just slipped on a rake and knocked herself out, hears her doctor's voice as a stream of mumbo-jumbo ("Squeezy, cow, squeezy . . ."). Ayckbourn also discombobulates language at the end of the play, but by then the linguistic scrambling — a final sign of Susan's insanity — takes on a more sinister and frightening meaning.

Alas, the Lyric Stage production scrimps on the creepier aspects of the script. When Ayckbourn call for yuks, though, they are usually supplied, mostly by ace troupers James Walker (whose foghorn voice and doughboy looks are perfect for his role as a clumsy, spaced-out doctor) and Ellen Colton. As Muriel, Colton goes overboard in her caricature of the inept sister-in-law, turning her into a daffy distaff version of the Hunchback of Notre Dame. Still, she's pretty funny, as is James Adair, who's adroitly cast as blandly infuriating, bellowing bore Gerald. No, the problem comes when pathos is called for. The play starts out amusing but ends up agonizing, and director Robert J. Bouffier grinds rather than changes Ayckbourn's black-comic gears.

Woman in Mind really rises or falls on who's playing Susan, and M. Lynda Robinson, always sympathetic and quirky, misses the unappealing anger, the hankering for self-destruction, that Cynthia Strickland found in the role at Trinity Repertory Company a few seasons ago. Susan has fashioned her own hell — not all her troubles are the fault of her family or society. Although Robinson gets at Susan's middle-class misery, she communicates little of the character's sardonic wit, her jagged, dancing-on-the-edge-of-oblivion moodiness, her murderous self-pity.

Robinson is always watchable, but she turns Susan into a victim — the actress hasn't the power to bring you face to face with the psychological terror of *willed* derangement. And director Bouffier doesn't help her much, what with his bumbled slo-mo blackouts, stodgy blocking (he just klunks characters down and lets them gab), and lax handling of the fantasy family, who should be threatening as well as comforting. Still, *Woman in Mind* should be seen, as long as you're mindful that the Lyric has found the laughter in the madness but not the madness in the laughter. ❑

Going for the juggler

The Karamazovs' riotous Club!

by Bill Marx

CLUB!, written, directed, and performed by the Flying Karamazov Brothers. With Howard Jay Patterson, Sam Williams, Paul David Magid, and Timothy Furst. At the Spingold Theater, Brandeis University, Waltham, through November 4.

The Flying Karamazov Brothers claim to be "the scientists of juggling" but, thankfully, they aren't your usual lab technicians — their eye-popping experiments are delightfully mad, a fractured physics of airborne lunacy.

The Brothers themselves, however, are not completely nuts. The brave new world of electronics and holograms promised in the publicity handout for their latest show, *Club!*, doesn't have the lads tossing Apple computers, as well as the real things, into the air. Instead, the futuristic twist turns out to be a Frankensteinian interface by which some sort of radio pick-up, plugged into a computerized note-making machine, allows the Karamazovs to play a snippet of Beethoven's Ninth Symphony by bashing their clubs on their heads. Fear what you like about what the advent of gene-splicing and nuclear energy will do to mankind's future — the ingenious Karamazovs prove there's better juggling through technology.

Not that this quartet of gifted musicians, ad-libbers, cornball comics, and general all-purpose cut-ups have turned their backs on the old fly-bys. The exhilarating current show contains the infamous "Gamble," in which the audience supplies three objects that brother Ivan must keep in the air for 10 seconds or get a pie in the face. The night I attended, he had his hands full gyrating a pillow, an umbrella, and a Boston cream pie, which was eventually deconstructed into a mass of pure yuck. Covered with what his siblings called "cake doo-doo," he earned his standing ovation.

Even more messily dazzling, the show's frenzied finale, which is billed as "Terror," includes an egg, dry ice, a skillet, a cleaver, and a bottle of champagne, all of which end up spilling through the air like a rainstorm painted by Magritte. As usual, clubs, sharp knives, and rubber rats career every which way but down; the undulating air traffic isn't just hair-raising, it's surprisingly balletic, almost hypnotic. The Karamazovs realize that the secret of modern life and art isn't only keeping as many balls as you can in the air, but also keeping aloft everything that gets thrown at you. Which in this day and age could be just about anything.

But enough philosophizing. *Club!* balances superb juggling, which evokes in all but the most jaded a sense of childlike wonder, with painful groaners that bring you down to earth with a delicious thud. The Karamazovs, led by mugging Smerdyakov, keep up a line of puerile pitter-patter that never peters out, the scarifying puns breaking down into the good ("We're working without a net." "She wouldn't come anyway."), the bad ("These are everyday lay people." "Well, maybe every *other* day."), and the emergency room ("Dostoyevsky!" "Gesundheit!"). There are occasional forays into politics ("As former acting president Reagan said . . .") and religion ("Rhythm so natural it's condoned by the pope"), but the wisecracking generally stays in a zany, anarchistic groove reminiscent of S.J Perelman and the Marx Brothers.

Besides wreaking havoc on wordplay, the troupe impishly parody the film they appeared in, *Jewel of the Nile*, in a bit that features somebody in the audience as Danny DeVito. And the show has several forays into tune town, with the phony Russkies, their clubs strung with bells, banging out a hot rendition of "I've Got Rhythm."

The group even manage to play "Chopsticks" on a xylophone with the pins they're juggling. The music's great except for the encore, in which the Karamazovs use balls and clubs on various instruments to whack out a well-meaning but silly ditty about how we all have to become jugglers in order to salvage an ecologically endangered world. Sorry guys, but if you're saying it's going to take pin-flipping to save the planet, you're in a *Club* by yourselves. ❑

Sing the beloved country

Sarafina *is long on passion and polemics*

by Banning Eyre

Politics may be the real draw for Sarafina, *but music and dance are what make it soar.*

SARAFINA. Conceived, written, directed, and choreographed by Mbongeni Ngema. Music and lyrics by Ngema. Additional songs by Hugh Masekela. Set and costumes designed by Sarah Roberts. Lighting by Mannie Manim. Conducted by Ray Molefe. At the Colonial Theatre through November 11.

All at once, and at long last, the works of South African playwright Mbongeni Ngema have converged in Boston. Barely two weeks ago, the Crossroads Theater Company presented *Woza Albert* (1981), a two-man tour de force in which full-flower apartheid reacts to the second coming of Christ. Now, *Sarafina*, the 1987 musical Ngema wrote with exiled composer and bandleader Hugh Masekela, brings the songs and stories of Soweto's rebellious schoolchildren to the Colonial Theatre for a two-week run.

The indomitable, tragic spirit of Sowetan youth and South Africa's joyful urban pop music, mbaqanga, provide the dual inspirations behind *Sarafina*, which is long on passion and polemics, if short on structure and plot. Unfortunately, South Africa's political reputation precedes its cultural exports, and the rush of recent events in that country inevitably color present-day perceptions of *Sarafina*. Nowhere except in Eastern Europe would a play written just four years ago seem so old.

Sarafina's original cast, South African youths now mostly in their 20s, have won hearts and minds across the world, and, ultimately, opening night at the Colonial was no exception. But given the play's focus on what is now remote history, that took some work.

At the start of *Sarafina*, bandmembers dressed in army fatigues take their places on and around a small assault tank that's parked behind a chain-link fence topped with rolls of razor wire. Stoked by rambunctious guitar, solid bass, and a merry trio of trumpets, this incongruous outfit launch in, grooving easily with a blend of cool swing and downbeat pump.

Then the core of the cast — 11 girls and nine boys — enter in uniforms that suggest a South African take on vaudeville: white shirts, black ties, gray trousers for the boys, short tunics for the girls, and round black hats for everyone. From the first note, the young voices exude gospel warmth and flawless precision, the fruits of a supreme culture of song. Even when they speak, the actors' delightfully crisp delivery lends piquancy to every word. Impeccable enunciation cannot spoil the melodiousness of the Zulu accent. And when the cast chant together, which they do in the sharpest of unison, you can catch every word.

In early scenes, we see the kids learning from their teacher, Mistress It's a Pity, about such non-sanctioned subjects as Afrikaner oppressors, Nelson Mandela, and a Zulu king who "fought the British and caused them a lot of shit." We meet a collection of amusing characters — Colgate, named for his bright smile, Silence, who has flunked four times but is still laughing, and the all-popular Sarafina, played irrepressibly by Leleti Khumalo.

The bawdy rivalry among the kids is fun. When one boy drops another's trousers during a singing practice, the opening-night audience at the Colonial roared. And this occurs moments after the most rousing *a cappella* rendition of the Lord's Prayer you're likely to hear. But as the focus shifts to pass books, mass arrests of children, and the near-mythical figure of Nelson Mandela, a sense of anomaly creeps in.

It's not that the basic issues of distorted and unequal education *Sarafina* raises have lost any relevance. However, the play was written during the worst period of South Africa's recent State of Emergency, a time when P.W. Botha's government was engaging in one appalling act of violence after another in its futile effort to preserve full-blown apartheid.

When *Sarafina* premiered at Johannesburg's Market Theater, in 1987, these subjects had stinging immediacy. Nobody could be sure the show would be allowed to continue, with its mention of banned persons and its fearless harping on forbidden history. Today, as a very non-mythical Mandela struggles to cooperate with a new government, and to quell a wave of inter-tribal violence more incomprehensible and perhaps just as intractable as the previous wave, the events described in *Sarafina* seem far away indeed.

Any work that relies on political events more than on narrative thread and character development runs the risk of having history undermine its emotional impact. And the pleasures of *Sarafina* are thus more inaccessible now than they would have been a year ago.

Near the end of act one, after a funeral for classmates shot by the police, the children rise up. A line of them run in slow motion, away from the audience, to hand stones to those who have scaled the fences to pelt the surrounding soldiers. Just as you start to feel inured to the politics, this scene conjures perhaps the most painful image of modern South African history — children in the flush of idealism and hope,

In Africa

Gale-force Dinesen

by Gail Ross

OF TANNE, an original performance work by Joan Gale. At Mobius, Thursdays through Saturdays through November 10.

She is known best today as Isak Dinesen, author of the autobiographical *Out of Africa*. On her coffee plantation in Kenya's Ngong Valley, she was the Baroness Karen von Blixen-Finecke, the beneficent feudal matriarch of the Kikuyus who lived and worked under her care. And in a one-woman show drawing from the *Letters from Africa, 1914-1931*, actress Joan Gale introduces us to Dinesen as she was known by those closest to her — Tanne.

Like a gracious hostess, Gale herself offers the audience tea and albums of Dinesen family photos as they enter. She then offers them seats in the Baroness's drawing room, which rises from the stage at Mobius and is accoutered with furniture from Gale's own home. There, Gale joins her guests for a trip back to Blixen's Africa, guided by her letters to her family in Denmark. Through them, we learn how a

Joan Gale as Tanne: powerful images, when she chooses to act

struggle to grow coffee on the inhospitably sun-parched or rain-soaked savannas, an intimate relationship with the natives, and a love affair with a man who would not be tamed all led the Baroness to become "what she was meant to be." If only Gale were to maintain the illusion of our sojourn in the drawing room, *Of Tanne* might likewise fulfill its potential.

When Gale chooses to act, she limns powerful images of Tanne and her life in Africa. By addressing certain letters directly to Blixen's mother, Aunt Bess, or brother Tommy, who lurk on stage as phantasms in softly lit portraits, Gale transforms mere missives into evocative (if one-sided) dialogues. When she modulates her voice to match the music she intermittently plays on a pseudo-gramophone, the letters become lyric soliloquies. Even when she steps out of the character of Blixen into that of narrator to provide necessary background, the effect rarely shakes us out of our transatlantic illusion.

Yet, frequently and bewilderingly, the actress drags her guests out of Africa. She steps out of character to interject editorial comments that allude to an allegedly kindred spirit she shares with Blixen — though we receive little evidence of it. She provides educational, but extraneous, information about native culture. And when Gale watches photographed images projected on the parlor wall, a potentially effective device becomes simply tiresome: she sits and contemplates the lions and savannas as if at a slide show, rather than as if gazing out Tanne's window, as might easily have been imagined.

As the performance progresses, such distractions become less frequent. And the later letters show a more mature and complex Tanne — as fragile as she was strong, as frivolous as she was magnanimous.

In these later years, Tanne exposes the pain she endured as a child when, deserted by her beloved father (who committed suicide when she was 10), she was left to grow up among a family of spiritual strangers. We see her haunted as an adult

throwing rocks at armed soldiers.

Act two faces an uphill climb. The plot, if you can even call it that, centers on a concert the children are preparing. By this time, the drabness of the set and the vaudeville uniforms have created a prison-like atmosphere. After a few strong numbers, notably "Uyamemeza Umgoma," in which Thandi Zulu belts out a mournful lament that blossoms into lively mbaqanga, the music takes a back seat for a while. Her righteousness beginning to grate, Sarafina recounts the horrific tale of Victoria Mxenge's rape and eventual murder by South African police. The gospel/soul number "Mama, Mama, Mama" that concludes this segment wanders pretty far from indigenous South African styles, but it does have a mood to it.

As the story meanders, the music lulls, and the diatribe flows, only the extraordinary performances of the cast members can keep the show afloat. Luckily they do, and when the planned concert comes, it provides a dazzling string of song-and-dance numbers that make up for all the problems.

Gone are the drab uniforms, replaced first by bright African-patterned outfits for "Kilimanjaro," a song that slides between mbaqanga and reggae. Performed in chorus line-fashion, high-stepping Zulu dance moves smack more of the Rockettes here than of Shaka Zulu's warriors psyching themselves for battle. Still, the effect is quite exciting. As one set of dancers move off, eight more enter in black suits with white bow ties, belts, and suspenders. Their *a cappella* "Olayithi" nails the mbube style popularized by Ladysmith Black Mambazo. Building from hissing whispers to coos and whoops punctuated by the rhythmic clomp of heavy black-and-white shoes on the stage, "Olayithi" is the show-stopper of the night.

The follow-up, "Bring Back Nelson Mandela," was Hugh Masekela's theme song for Mandela's US tour last summer. Given the song's strong hook — one of the few in the show — and its current fame, a longer version would be nice. But in no time, we're into *Sarafina*'s production number, "Freedom Is Coming Tomorrow," a full-tilt mbaqanga romp featuring acrobatic male dancers in traditional Zulu pelts, and colorfully kerchiefed girls. The song leaves you with a message that transcends the play's anomalies: freedom lies in expression, especially expression of one's roots.

It was interesting and refreshing to see a mixed-race Boston audience getting down to African pop music. Strangely enough, this crowd did not turn up to see the real pioneers of mbaqanga, Mahlathini and the Mahotella Queens, when they made their brilliant Boston debut at the Paradise this summer. Perhaps politics is the real draw for *Sarafina*, but music and dance are what make it soar. One can only hope that future works of the South African stage will find their way to Boston before they become old news. With its compelling contradictions — such exuberance and such tragedy — South Africa seems destined to produce stunning performance art, whatever its political fate. ❑

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by a paradoxical need for both support and freedom from that same family, as she laments the lack of "a chance to become self-supporting and independent of them — of which they deprived me."

The final years in Africa, in particular, reveal a wisdom earned through years of solitude, struggle, and suffering — especially from the syphilis Blixen caught from her husband, Bror, which eventually led to her death in 1962. They show her to be as progressive in her views of women as she was in her attitudes toward the African natives. Blixen realized her lack of a useful education deprived her, as it did so many other women, of "a direct relationship with life." She knew that her excessive dependence on her lover, Denys Finch Hatton, was the result of this lack of fulfillment.

As the Ngong years come to a close, Gale, as Blixen, smooths a yellow and scarlet tribal gown on the floor. She tells Tanne's mother about the custom of a local tribe who do not bury their dead but rather leaves the bodies exposed to the elements. As the trip to Africa winds down, the funeral mantle remains on the floor, a haunting intimation of the many endings to come — of Blixen's marriage to Bror, her relationship with Denys, and her years in Kenya.

Gale tells the audience the main character in *Of Tanne* is Africa. Too often, alas, the main character is Gale. *Of Tanne* is at its best when it is of Tanne. ❑

Tru confessions

Robert Morse's Capote is more elf than demon

by Carolyn Clay

Tru *to form: playwright Jay Presson Allen with Morse*

MICHAEL ROMANOS

When the *real* Truman Capote show came to town, the opening number was probably "Show me the way to the next whiskey bar." With Robert Morse — who last year won the Tony, Drama Desk, Drama League, Outer Critics' Circle, and Elliot Norton Awards for his portrayal of the elfin author in *Tru* — it's "Take me to your golf course." In fact, the actor, due to whisk into the Wilbur this week in the one-character play by Jay Presson Allen, wants the interviewer (who, alas, wouldn't know Arnold Palmer from Laura Palmer) to find him a green.

Currently *Tru* is holding court, and Morse is checking out sandtraps, in Baltimore, the first stop on a national tour for the show that began as tiny as "the tiny terror" who is its subject — with a tryout at Vassar College in Poughkeepsie (which, though in New York, is *way* Off Broadway). It moved from there to Cambridge's Hasty Pudding Theatre, where, under the auspices of the American Repertory Theatre, it was honed for the Big Apple last fall. Now, awards clanking off his chassis like cans trailing a wedding-mobile, hometown boy Morse (a graduate of Newton High) is headed back to Boston, November 6 through 25.

Asked to describe his reaction to the success of *Tru*, and particularly to the paroxysms of praise for his performance, Morse uses the word "overwhelmed" — more than once. And well he might. When he got the call from writer Jay Allen, the 1962 Tony Award winner (for *How To Succeed in Business Without Really Trying*) was making a living doing voice-overs and guesting on *Murder, She Wrote*. "I never dreamed I'd be back on Broadway," he admits. "I'd done four or five Broadway shows [including *Sugar*, the 1971 musical based on *Some Like It Hot*, in which he cavorted in drag], but that was something in the past."

Now (as his program bio points out), Morse has joined the august company of Zero Mostel and Rex Harrison, the only other actors to have won Tony Awards both as best actor in a musical and as best actor in a play. In addition, the 59-year-old but perennially boyish Morse, already the father of three grown-ups, was married soon after *Tru* opened on Broadway, and his new wife is expecting a baby in August. What more, besides a visitation from Babe Paley, could the guy wish for?

But if Morse's cup runneth over, it's not, like Capote's, with 80-proof comforts. The actor, himself a recovering alcoholic, has perhaps a unique handle on Capote, who never could conquer his demons, including demon rum. It may be what makes the performance — though the mimickry is uncanny, the actor utterly disappearing, from hoarse laugh to gapped teeth, behind Capote's shades and jowls — so much deeper than mere impersonation.

For Morse, the copy-catting was less intimidating than learning the lines. "I heard a tape of him on the *Dick Cavett Show*, and I knew instinctively that I could do that. I always could do character voices, and his was a prominent part of his character." Moreover, the prosthetic make-up job that in the beginning took hours has been speeded up to 45 minutes, during which Morse says he "falls asleep in a red barber's chair. They've got it down to one big piece for my whole face. But I've got to be colored, textured, pancaked, bald-capped, wigged, false-toothed." In addition, there are gizmos in his mouth and two mikes around his waist — sounds like performer's hell, but Morse is sanguine. "I'm just a walking bionic Truman Capote."

The connection with the author's "dark side" was tougher — though Morse says he understands it. "I honestly don't know whether, if I hadn't been a drinker, I would appreciate it more or less. But I know what addiction is, and I know Capote was an addictive personality. I'm not in judgment of him. I just know that when I rehearsed, for the first couple of weeks, and did speak of alcohol, it would choke me up. In the finding of the part, I was probably overemotional about those moments, and I think that's because I could feel the pain of what alcoholism is. But I found that when I did the play, I had to rise above that, because we didn't want mawkishness or self-pity in the part."

Tru is quite deliberately set at Christmas 1975, just after the publication in *Esquire* of the infamous "La Côte Basque" from Capote's never-completed *Answered Prayers* — the excerpt à clef that got the erstwhile literary lapdog of the glitterati into so much trouble with his keepers. But as Morse points out, Capote doesn't know at the time how enduring the censure will be.

"The audience knows, but he doesn't. He's going to fight back. He's witty, wild, still drinking, taking pills, smoking marijuana. He's accepted the fact that he's an alcoholic. But he's charming, an elf. We couldn't do a play about Truman Capote that was just a drunkalogue. It would be miserable on stage if you had no feeling that this man had wit, fun, charm, was the sort of person you'd like to be around, and that you could share his experiences."

Certainly *be* could share his experiences, and he did so with such merry abandon that Jay Allen found writing the play a breeze; 75 percent of it was carved by Capote's own acid tongue. That, combined with Morse's amazing make-over, has rattled more than a few Capote cronies (and according to Morse, they all came — the ones who had continued speaking to him and the ones who had cut him dead). Lady Slim Keith, the actor recalls, "never saw Truman during the last part of his life, but she came to the show on opening night and came to my dressing room in tears. And George Plympton wrote a very lovely piece about me saying, 'There's a big mistake going on at the Booth Theatre. That really *is* Truman Capote; it's not Robert Morse.' "

Of course, that would be more apt to be true if the part were assayed by Shirley MacLaine. Morse is happy enough to inhabit his own life — despite a roller-coaster career in which film success was the car that got away. "People say, 'He doesn't score in the movies,' and I honestly don't know the reasons why," he says. "I can get a bit kick-the-can, hands-in-my-pockets, head down about it, but I'm not going to dwell on it. Look, I'm 59, I've raised three kids, and I've worked in the theater ever since I got out of the Navy. Every actor I know would wish for the career I've had."

Goodness knows, more than a few would give their eye teeth, or even their gapped teeth, for the mincing, lisping, bitchier-than-Bea-Arthur role of Truman Capote. For which Morse, before whose reviews those of the play come off a little like chopped liver, is adamantly grateful to Jay Allen. "*Tru* has afforded me the opportunity to do whatever it is that people are opening their eyes about. As plays go, it's a fine piece of work — humorous, funny, touching, compelling, and a true picture of addicted personality, to a T."

Or was that a tee? ❑

JACOB'S LADDER. Written by Bruce Joel Rubin. Directed by Adrian Lyne. With Tim Robbins, Elizabeth Peña, Danny Aiello, Matt Craven, and Pruitt Taylor Vince. A Tri-Star Release. At the Cheri, the Fresh Pond, and the Allston and in the suburbs.

Tough climb

Jacob's Ladder *is no stairway to Heaven*

by Peter Keough

Tim Robbins: trying to keep life and death straight

Ever get the feeling that things are a little off, that the everyday detritus of subway trains, advertisements, random strangers, and casual conversations might carry an insidious, personal message? Ever have the suspicion that the universe has it in for you, that it's a vast Borgesian conspiracy with an especially nasty punch line, that *things are not as they seem* . . . ?

If so, don't worry about getting that feeling in *Jacob's Ladder*, even though screenwriter Bruce Joel Rubin and director Adrian Lyne have exhausted every trick in their tacky imaginations to extort that response. In this movie, things are exactly as they seem. In the spirit of Rubin's *Ghost* and Lyne's *Fatal Attraction*, it's a slick, smarmy attempt to mine our basest dreads and fantasies and turn them into reassuring entertainment. But more than either of these two other films, *Jacob's Ladder* is true spiritual pornography, dealing not just with simple problems such as how to kick a can with ectoplasmic feet or how to get rid of a dotty Glenn Close, but with the questions that really trouble a guy. Like the meaning of life and death and how to keep the two straight.

Film

It could have been a brilliant movie — in fact it already is, a sublime 10-minute adaptation of Ambrose Bierce's story "An Occurrence at Owl Creek Bridge." In his jarring editing and claustrophobic camera work, Lyne has re-created the look of that picture, but its poetic substance is beyond his or Rubin's means. *Jacob's Ladder* is a TV commercial for ultimate truth, but unlike the filmmakers' previous efforts, audiences probably won't be buying this time. What subverts their sales pitch is the only thing that gives the picture any integrity. There is a hint of genuine terror at the heart of the film, a real chill of the void and of madness, just enough to undermine the film's meretricious workings, crass manipulations, and shameless exploitiveness.

How shameless? Not only do they use dwarfs and dead children to get the job done, but Vietnam vets as well. It's dusk in the Mekong delta in 1971, and a sudden assault leaves good-natured grunt Jacob Singer (Tim Robbins) with a bayonet in the breadbasket. He awakens abruptly from that disconcerting situation to find himself on the subway returning from his job at the post office, seemingly long after the wounds of war have healed. But then the complications arise. Why do his fellow passengers look like the people on the train in Woody Allen's *Stardust Memories*? Why are posters advertising a product called Ecstasy pasted all over the place? Why does everything look as if it had been shot through the lint filter of a clothes dryer? And what was that thing crawling out from under the wino's coat?

Jacob barely escapes — the doors to the station are locked and he's nearly run down by a spectral subway train whose last stop was in *Ghostbusters II*. He returns to the sexy embrace of the ominously named Jezebel (Elizabeth Peña), but it's a comfort that's short-lived. Something keeps pulling him back to his brutal wounding in Vietnam and to other painful memories of his past, such as an ex-wife and children with the portentous names of Sarah, Eli, and Gabriel.

That something, of course, is the pretentiousness of a film that poses as a tabloid version of *The Pilgrim's Progress*. Jacob's ordeal is an allegory of what must be done before the ultimate happy ending can be reached, and once that becomes clear, the picture is as rote as *Flatliners* or any other film that tackles the big mysteries with a lowest-common-denominator inspiration. Unlike *An Occurrence at Owl Creek Bridge*, which gave new meaning to the term suspense, this ladder neither mounts nor descends — it just lies flat.

Some of the rungs along the way do disturb. Lyne's reliance on Jacob's "And then I woke up" syndrome arouses a queasy disorientation, and his ceaseless, eyeblink detailing of cryptic objects evokes a little of the paranoid symptom of ideas of reference. Some of his sequences, especially those derived from Dürer's Dante engravings or the works of William Blake and Francis Bacon, possess an immanent evil. At a wild party, Jacob is treated to the spectacle of Jezebel being humped by a demon that looks like a refugee from the Book of Revelation; later he is wheeled down a ruinous hospital corridor littered with Dante-esque severed limbs. These moments, together with Robbins's engaging affability and Peña's chimerical beauty, almost shake *Jacob's Ladder* into nightmare.

Unfortunately, the gimmicks prevail. The plot is riddled with more red herrings than an episode of *Twin Peaks*, not the least of which is the suggestion of a military conspiracy involving experimental hallucinogens. Worse is the looming specter of Danny Aiello as a saintly chiropractor. "If you're afraid of dying," he says in a Capra-esque quaver as he pops Jacob's vertebrae, "then you see devils. If you're at peace, then the devils become angels. It all depends on the way you look at it." Seen through the tawdry sensibilities of *Jacob's Ladder*, angels and devils are a lot less than they seem. ❑

Sex, death, and the roller coaster

Tim Robbins and Adrian Lyne on the line

NEW YORK — The creators of *Jacob's Ladder* are trying to avoid pinning down the film because, as star Tim Robbins points out, "there's that difficult d-word we can't discuss. That would give away the end of the movie." Instead, he offers such vague comments as, "This movie takes you along on this roller coaster, and at the end you find out that it wasn't a roller coaster."

What exactly is it, then? "A movie of *The Tibetan Book of the Dead*," says screenwriter Bruce Joel Rubin. Such darkness and complexity kept it a legendary unproduced script for nearly 10 years, he adds. "I felt I was better served having it be a distinguished unproduced screenplay than an undistinguished movie."

Then Adrian Lyne decided he liked *Jacob* enough to back out of directing the probable hit *Bonfire of the Vanities*. He explains, "The only criterion for me is whether it interests me, whether it's a page-turner. I've never done any movie with an eye toward whether it will do well.

"I always loved *An Occurrence at Owl Creek Bridge*. Obviously this has elements of that. When you get to the end, you have to reassess everything that you've seen. Maybe people will be annoyed, but I find it fascinating. Maybe an audience want to see a movie that they have to work at, that doesn't just wash over them."

Rubin agrees. "People who've seen the movie very rarely are able to just walk away from it. To me that's very positive, even if they're dealing with things they don't want to. The movie is provocative, and it deals with aspects of life and death that many people tend not to confront. The message of this movie is learn to let go, learn to accept the inevitability of your experience.

"The truth is, very few people address that question until that nanosecond after the bullet leaves the gun. I really believe that time is malleable. One second can be a hundred years. In that one second, we all will go through that battle."

Rubin acknowledges the similarities between *Jacob* and his summer hit, *Ghost*. "They're the same movie. It's a much deeper and darker telling of the same story." Will it be as well-received as *Ghost*? "There's a sense of joy that people take from [*Ghost*]. Most movies take away from you. To give people something that you can take home and digest, whether it's as sweet as *Ghost* or as provocative and difficult as *Jacob* — that's why you go to the theater."

Jacob certainly is difficult, with its dream-logic plot twists and its incessantly gory, demonic imagery. But Robbins says of the carnage, "I don't think it's gratuitous. Where it becomes obscene is where you are killing people gratuitously for the effect and asking [the audience] to feel good about somebody dying, the enemy. There doesn't seem to be any concern for the loss of life. Whereas *Jacob's Ladder* takes that as a key element, *the* element. You're asked to feel for someone who's dying a violent death."

Still, the movie is not likely to end charges of exploitation or misogyny that have dogged Lyne since *9½ Weeks* and *Fatal Attraction*. He replies, "I think it's nonsense. Just because I directed a movie about a woman who was eventually psychotic, who happened to be a businesslady, to draw a generalization that single businessladies are psychotic is ludicrous. How do you make a sadomasochistic love story without the woman being subservient? It's impossible by definition. *Flashdance* is a heroic story about a woman who gets her way. Nobody talks about that.

"England and America have a problem with anything sexual. It's like there's something darkly wrong about it, something that has to be hidden away. I live in France, where you watch people enjoying it and laughing about it, like they would laugh about food or drink."

Elizabeth Peña, who plays Robbins's sexually uninhibited and possibly evil girlfriend, Jezzie (short for Jezebel), says Lyne's no misogynist. "From my own experience, I think he not only adores women, he's terrified of them. I think that's part of the Peeping Tom syndrome. He really does love actors. He's very protective. I trust him."

This trust made it easier for her to perform nude for the first time in front of the camera. "Adrian was smart because he was aware of how terrified I was. The first day, he shot a scene where I had to take my clothes off. If I hadn't done it the first day, I would have been acting the other scenes so concerned about the flesh. The moment I did it, it was like losing your virginity. '*I'm free!* I can act now.' So it actually helped me that he did that."

Lyne continues to work without regard for sex-oriented criticism or profitability; his next project is a remake of *Lolita*. British directors like Lyne, Ridley Scott, and Alan Parker are attracted to such quintessentially American subjects as *Lolita*'s roadside kitsch or *Jacob*'s Vietnam vets because they have a fresh eye to offer, says producer Alan Marshall. "When Alan [Parker] and I came here [to New York] 10 years ago to do *Fame*, we'd never seen street musicians before, or breakdancing before, or black people before."

Lyne says he refuses to be "lumped in" with these directors just because they all got their start filming British TV commercials. "People feel much more comfortable if they can put a bumper sticker on your head." At least he doesn't have to worry about anyone distilling the complex, genre-defying *Jacob's Ladder* into a bumper sticker.

— Gary Susman

Soap-opera success

Tune in to Tune In Tomorrow

by Robin Dougherty

Peter Falk: devilishly inspired

TUNE IN TOMORROW. Directed by Jon Amiel. Written by William Boyd. Based on the novel *Aunt Julia and the Scriptwriter*, by Mario Vargas Llosa. With Barbara Hershey, Peter Falk, Keanu Reaves, John Larroquette, Peter Gallagher, Elizabeth McGovern, Richard B. Shull, Henry Gibson, and Buck Henry. Music by Wynton Marsalis. A Cinecom release. At the Nickelodeon and the Fresh Pond and in the suburbs.

In the history of forbidden love, Mario Vargas Llosa's novel *Aunt Julia and the Scriptwriter* is an especially winning confection. Set in the writer-politician's native South America, it's the story of a young boy's simultaneous discovery of love, art, and heightened reality. The first by way of a scandalous affair with his newly divorced relative (she's an aunt by marriage). The second and third through his friendship with a furtive and brilliant writer of radio soaps, whom he meets at the radio station where he works. What makes the book remarkable, though, is not its stolen kisses but the numerous high jinks of the soap-opera characters whose plots are hilariously intertwined around the central story of Marito and Julia.

An elaborate piece of metafiction, it ought to elude translation to film. But that's not the case. Perhaps as the result of a small cinematic act of God, the movie adaptation, *Tune In Tomorrow*, is helmed by Jon Amiel, whose directing credits include the phantasmagoric TV mini-series *The Singing Detective*, as well as the fantastically inclined movie *Queen of Hearts*. So it's hardly astonishing that Amiel, working from a script by William Boyd, has crafted a film that's as funny and (even more) helium-inflated than the fiction that inspired it.

The story follows 19-year-old Martin, an overearnest pup (played by Keanu Reeves), who falls for Julia (Barbara Hershey) after she uses him to elude the dangerously dull old bachelors who are starting to court her. Sneaking behind the family's back, Martin pursues the reluctant Julia and wins her over. Like the novel, the film incorporates the improbable plots of radio serials — incestuous romances, cases of mistaken identity, exaggerated medical horrors — which we see acted out by the scriptwriter's imaginary troupe of characters (played by Elizabeth McGovern, Peter Gallagher, Buck Henry, Hope Lange, and Richard B. Shull). And, as in the novel, there are hilarious results when the characters begin to cross-fertilize and show up in one another's stories.

That's because their creator is no ordinary scriptwriter but a legend named Pedro Carmichael, a crusty-mouthed eccentric who might be Mark Twain's evil twin. He's played by Peter Falk, in a devilishly inspired turn, in which the actor joyously milks his demented character, who, among other things, likes to write his scripts while dressed as the people in them. In one of the film's breathtakingly funny moments, the scriptwriter greets Martin and Julia, who've come to dinner, dressed as a French maid.

Carmichael's methods may be unorthodox — the film's running gag is the scriptwriter's inexplicable hatred of Albanians — but his scripts have put the radio station's ratings through the roof. Actually he's a manipulative schemer (he's meant to be the embodiment of art in people's lives), a kind of deus ex machina from Hell. And before long, his scripts begin to dovetail with Martin and Julia's lives (though Martin doesn't recognize his own life story when he first hears it on the radio). The joke is that Martin and Julia's perils are as melodramatic as the ones that come over the air.

If the novel had American readers stretching to embrace its inherently Latin elements — the Oedipal tinge of sexual liaison with a woman who's not really his aunt, the writing off of a 36-year-old divorcee as a fallen woman — the film adroitly finds its own emotional logic. *Tune In Tomorrow* works because Vargas Llosa's story has been translated to 1950s New Orleans. Not only are radio serials still in their prime, but the newly divorced Julia is naturally expected to look for a new husband rather than a job, and the naive earnestness of young Martin is still believable in the era before sexual liberation.

The film is full of small delights. By peeking backstage at WXBU, we see the startling difference between the debonair and exotic soap characters and the cardigan-clad grannies and gramps who portray them. As Martin, Keanu Reeves is winsomely engaging. Barbara Hershey's performance is less winning, partially because our resistance to the notion that Julia's too old for Martin is deflated by the specter of Hershey's own surgery-altered face, which, in some shots, makes the actress appear older than she actually is. At times she's quite radiant on screen, but she's never a fully drawn character. And that's rub. By showing how the melodrama of soap opera isn't much different from the bathos of real people caught up in improbably romance, the story deprives all its characters of depth.

What it does offer, in the person of the unforgettable Pedro Carmichael, is a deliriously optimistic view of the power of art. Goading his radio actors, he reminds them how they make bearable the miserable lives of their listeners. But to Martin and Julia, he explains that "when it's raining shit, use art as your umbrella." If only that worked in real life. ❑

A whole new ballgame

Hollywood comes to Fenway Park

by Gary Susman

What's LA got that Boston hasn't got? They've got Melrose, we've got Newbury. They've got Guns N' Roses, we've got Aerosmith. They've got smog, we've got the Harbor.

But then, they've got Hollywood. And given recent history, they've got less than a few hundred miles to drive to see the World Series.

Some former Bostonians now in LA did their best last month to bring these last two back home. Killing two birds with one stone, they brought stars and a movie crew to Fenway Park and let a few hundred fans in for free. The Red Sox had already lost the pennant to Oakland, but in the movies, anything is possible.

The romantic comedy, a collaborative venture between Once Upon a Time and Outlaw Productions (*sex, lies and videotape*), was originally written for Chicago. But producers Stan Brooks, Jeff Silver, and Bobby Newmyer (the first two are Brandeis graduates, and Newmyer attended Harvard Business School) decided to set the film where they had spent their formative years, and Boston University grad Steve Brill revised Noah Stern's script accordingly.

"We were looking for an excuse to come back to Boston," Brooks says. While they're filming in town, the crew also shoot scenes at Au Bon Pain in Harvard Square, on the swan boats in the Public Garden, at the Hancock Tower, in Beacon Hill, and at Joe's American Bar in Copley Square. (The indoor scenes had been shot in Hollywood.)

But two crucial scenes take place in the bleachers at Fenway Park. At the beginning of the film, it's where David (Arye Gross) first asks Carrie (Courtney Cox) for a date, after running into her and her friend Zoe (Julie Brown) during a Boston-Toronto game. And near the end, it's where Eli (Kevin Pollak) and David, both tuxedo-clad, discuss an impending wedding.

"It's a love story with baseball," Brooks says. "Fenway Park is the most beautiful park in the world. The whole crew is buzzing to be here." Chimes in director Matthew Meshakoff, "Fenway has a personality."

Brooks, who in his Red Sox uniform bears a strong resemblance to Jeff Reardon, points out the anguish of having to root against his hometown heroes so that Fenway would be freed up in time for the mid-October shoot. "Leave it to the Red Sox," he sighs. He will not reveal whether the Sox get to beat the Blue Jays in the film.

The film's original title was *The Rules of the Game*, until somebody remembered Jean Renoir's classic film of that title ("though no one would confuse the two," says Meshakoff). The title was changed to *The Rules of Attraction*, until someone remembered the recent Bret Easton Ellis novel of that title. So the name will change at least once more before the film is released late next summer, says Brooks.

Gross and Pollak: fans

JOHN NORDELL

Pollak, who is known on the stand-up comedy circuit as an accomplished impersonator, explains that the cast consciously chose not to try to imitate the notoriously difficult local accents in the film. "It's not *about* Boston. This isn't De Niro. You fail more by trying [and falling short] than by not trying." He adds that "filming at Fenway is a major thrill."

The women in the cast and crew do not wax as poetic about Fenway. I'm a Pirates fan," offers Cox. And Brown, who has cultivated her Valley Girl persona on MTV and in movies like *Earth Girls Are Easy*, calls Fenway "the prettiest ballpark I've ever seen" but is unaware that the glum faces on the extras and the hot-dog vendors who have been retained to feed them are due to a four-game sweep by the A's that had cost Boston a trip to the World Series.

Brown does say that Boston compares in beauty to San Francisco and Paris, "and I'm not just saying that. I have two days off when this is over, and I'm excited to go around town and see everything." She adds, "At least we weren't filming in St. Louis. I mean, that arch — what's the point?"

Cast and crew alike say they'd return to Boston "in a minute" to make another film. Maybe next year, it won't take Hollywood magic to bring such enthusiasm and joy to the Green Monster. ❑

City of Sadness *(1989): bitterness is a major theme.*

China syndrome

The films of Taiwan come to the Museum of Fine Arts

by Peter Keough

"NEW FILMS FROM THE REPUBLIC OF TAIWAN." At the Museum of Fine Arts, Fridays through November 16.

The Republic of Taiwan was never meant to last; it was always supposed to be a temporary refuge until the beaten Nationalist government could return to the mainland and throw out the Communist usurpers. Although such a basis in impermanence might make for a shaky national identity, it has also resulted in a national cinema uniquely attuned to transience and the vagaries of history.

Finding little assurance in the mainland past or in the culturally hybrid present, Taiwanese filmmakers have in the last decade fallen back on the verities of family and identity. The period has marked a new wave, one whose depth and originality have aroused the enthusiasm of critics worldwide. As the MFA's series "New Films from the Republic of Taiwan" demonstrates, these films reproduce with aching accuracy the breakdown and restoration of the family and the rhythms and perseverance of individual consciousness. Balanced against the ravages of time are the consolations of memory, illusion, and the narrative process itself.

The family is in sad shape in Cheng Kwen-hou's *Growing Up* (1983; screens Friday November 2, at 5:30 p.m.). A young single mother marries Old Bi, a respectable, well-off, older man, to ensure that her born-out-of-wedlock son will be taken care of. The new husband is devoted, the mother is resigned, but the kid is a problem. At school he falls in with a group of roughnecks whose pranks range from stealing lunches to assaulting rival gangs with clubs and knives.

After one particularly grisly misadventure, Old Bi beats the boy for the first time. The mother insists that her son kneel before his father, and the boy refuses. "Go find your father, then," says Old Bi, "and kneel before him." That's too much for mom, who turns on the gas and does herself in. Thus freed of the past, the boy is able to find his own identity through the unlikely means of joining the Taiwanese Air Force.

Growing Up, like many Taiwanese films, transcends melodramatic material with its understated narrative style. Rather than manipulate audience reaction, it imitates the slow accretions and sudden epiphanies of time's passage. It also adds a device that at first seems contrived: a voice-over narrative from the studious, bespectacled girl next door. Largely uninvolved in her subject's life, her narration nonetheless gives it shape and purpose, until in the end she can claim him as her own.

Storytelling has a less beneficent effect in *Terrorizers* (1986; screens Friday November 9, at 8 p.m.), Edward Yang's brilliant, Antonioni-esque *La ronde* of perfidy, voyeurism, anomie, and the parasitism of art. In a noirish opening scene, a young photographer walks out on his book-obsessed girlfriend and into a police raid on a den of petty criminals. He snaps pictures of the bust, and also of a hoydenishly beautiful young woman, "White Chick," who manages to hobble to safety despite a broken ankle.

Convalescing and kept virtual prisoner by her mother, "White Chick" amuses herself by making prank phone calls. In one she calls a housewife and would-be novelist disgusted by her married life and tells her that she is bearing her husband's baby. The wife packs up and leaves, but the incident inspires her to write a prize-winning novel.

The photographer, meanwhile, has become obsessed with the image of the girl whose picture he's taken. When a further phone call by "White Chick" brings together the two artists who are exploiting her, the fiction explodes into bloody fact. Although derivative of *Blow-Up*, *Terrorizers* breathes an atmosphere all its own; it's a dense fugue of points of view that interweave but also unravel one another — a hypnotic, profoundly troubling masterpiece.

Less accomplished but still striking is Yeh Hung-wei's *Sword Obsession* (1990; screens Friday November 16, at 8 p.m.). The family in this case is held together by the father's spurious stories of his past glory as a sword-bearing enforcer for a local mobster. His son Hue despises him but is inexorably drawn to his father's violent methods. Hue is in love with a woman betrothed to a government official's son. When he kidnaps her and assaults her fiancé, the mob hunts him down. In a relentless, moving dénouement, the father acts to add a final chapter to his self-invented tale by saving his son's life, and from the tragedy that follows his son reinvents his own identity.

The lingering resentment felt by native-born Taiwanese against the Nationalist exiles who moved in and took over is merely suggested in *Sword Obsession*: the official whose son is engaged to Hue's beloved is a mainlander. In Hou Hsiao-hsien's 155-minute epic *A City of Sadness* (1989; screens Friday November 2, at 7:20 p.m.), this bitterness is a major theme.

The film begins on the last day of World War II, marking the end of the 51 years of Japanese colonialization and the beginning of domination by the still ruling Nationalists of the mainland. Epitomizing the plight of all native-born Taiwanese is the clan of septuagenarian patriarch Lin Ah-liu. His family have come on hard times: of his four sons, one is missing in action, one has gone insane, a third is a deaf-mute, and only the last is sufficiently intact to carry on the family business of restauranteering and petty criminality. Moreover, the Nationalists prove even more insidious than the Japanese: through corruption, arrogance, greed, and violence, they undermine the Taiwanese economy and society.

Not only is Hou the greatest Taiwanese film director, he's one of the most important filmmakers in the world, and *City of Sadness* is an ambitious, somewhat uncertain step for him. In films like *The Time To Live and the Time To Die* (1985) and *Dust in the Wind* (1986), he's focused on one individual and traced the development of that single consciousness from childhood. But if those older films were reminiscent of Proust, *City of Sadness* recalls Balzac or Zola. Overtly political, it moves beyond individuals to the forces that shape them.

City of Sadness ends where the history of today's Taiwan begins, with the flight of the Nationalists to their "temporary" refuge on the little island. Nearly 40 years later, the temporary arrangement has borne at least one lasting fruit — the vibrant Taiwanese cinema. ❑

Trailers

GRAVEYARD SHIFT

In this alternately gross and boring horror cheapie adapted from a Stephen King story, the thing killing off workers at a musty old Maine textile mill turns out to be a giant rat (a ripoff of the mother monster in *Aliens*). But actually having to sit through the dank cinematography and the amateurish acting (like Stephen Macht, as the mill foreman, whose idea of a Down East accent appears to be something vaguely Creole), or trying to make sense of the tossed together plot — these are worse horrors. Brad Dourif has a few funny scenes (and one queasy one) as a half-punk, half-Samurai rural exterminator. At some moments he seems to be heir to the soul of Dwight Frye. And the hero's method of killing off the mill's rats is a slingshot loaded with Diet Pepsi cans — could (as the friend I saw *Graveyard Shift* with suggested) the association of Diet Pepsi with rats be something dreamed up a crafty Coke executive? *At the Cinema 57 and the Fresh Pond and in the suburbs.*

— Charles Taylor

King rat: Jonathan Emerson is pursued by gnawing fear in Graveyard Shift.

SIBLING RIVALRY

Farce played at the wrong tempo can be as wearying as freneticism; the lack of momentum can drive you crazy. *Sibling Rivalry*, which was directed by Carl Reiner, is a row of falling dominoes that keeps petering out in tangents. Kirstie Alley (in a performance that can best be described as blurred) is a frustrated hausfrau whose dullard doctor husband (Scott Bakula) is married to his practice and his family, all of them snobby, accomplished doctors. To spice up her life, Alley acts on her sister's advice and has an affair. But the suave stud (Sam Elliott, bearing an uncanny resemblance to Harry Reems) she beds down with expires after giving her an afternoon of carnal bliss. Alley is convinced she's being punished for her infidelity, especially when she finds out the dead man is the son for whom her in-laws have been preparing a welcome home. Halfway through, the film still hadn't gotten going. Elliott's character has an excuse for dying — he overexerts himself. What's Carl Reiner's excuse for this movie? *At the Charles, the Fresh Pond, and the Circle and in the suburbs.*

— Charles Taylor

Inside dope

Man *is no thriller*

by Steve Vineberg

THE MAN INSIDE. Written and directed by Bobby Roth. With Jürgen Prochnow, Peter Coyote, Nathalie Baye, and Dieter Laser. A New Line Cinema release. At the Copley Place.

Early on in *The Man Inside*, there's a sly, sexy scene where an attractive undergrad comes on to Günter Wallraff (Jürgen Prochnow), the West German journalist crusader whose true-life exploits the movie purports to be based on, after he's finished giving a university lecture. You can spot the hand of the director, Bobby Roth (*Heartbreakers*, the TV movie *Dead Solid Perfect*), in the slightly languid but erotically charged exchange between the two characters.

It's the only time in the film you can — the only time, in fact, that *anyone's* sensibility breaks through. *The Man Inside* is dying to be a political thriller in the Costa-Gavras tradition, but all it manages to be is flat and garish at the same time. The photographer, Ricardo Aronovich, underlights the actors (the whole picture looks as if it had been shot under a defective neon sign), but the style isn't exactly documentary — the material is so hysterical it borders on self-parody.

Dieter Laser, chewing the drab scenery, plays Schroeter, who runs a popular newspaper called *The Daily Standard* that's out to get Wallraff. (Laser's only serious competition for the camp performer of the season award is Lindsay Crouse in *Desperate Hours*.) This paper has the kind of influence you might associate with the *New York Times* or the *Washington Post*, *plus* connections to various repressive governments, but Schroeter's editorial policies suggest he's editing the *National Enquirer*.

An autocrat with some mysterious, unexplained power over his staff, Schroeter bullies them into distorting or inventing stories that get innocent people deported or murdered (by revved-up *Standard* readers!) or else drive them to suicide. Wallraff, altering his appearance, infiltrates the paper, where he's befriended by a dissipated reporter, Tobel (Peter Coyote, the star of *Heartbreakers*), who

Baye and Prochnow: not enough fun

seems to fall in love with him. Both men undergo an existential *crise* while Schroeter glowers and barks and twirls his metaphorical moustache.

The Man Inside would probably be a lot more fun if it had a showier look and a less passive leading actor than Jürgen Prochnow. (Nathalie Baye, as Wallraff's lover and partner in this escapade, doesn't help either; she stays firmly, humorlessly in character throughout.) As it is, Peter Coyote, who sports an enjoyable fatuous German accent and brings a little life to his scenes, is the only one in the picture with any apparent clue to how this idiocy comes across to an audience. Couldn't he have tipped off Bobby Roth? ❑

Gregory Gillespie, Confirmation Shrine *(1990)*

On and off the Street

Gregory Gillespie, Keith Haring

Rebecca Nemser

GREGORY GILLESPIE. At Nielsen Gallery through November 24.

KEITH HARING. At Paul Sorota Fine Arts through November 30.

***BETWEEN BELOW BEYOND*. A site-specific installation by Pia Massie. At the Dorchester Avenue bridge (near the South Station post office), until Nature wills otherwise.**

Gregory Gillespie is such a good painter that it's sometimes hard to look at his paintings without being overwhelmed by what he can accomplish with a paintbrush. But *be* isn't awed by his own talent; he keeps pushing himself and taking risks, and that's what makes him such a rewarding artist — an artist for the long haul.

Gillespie's newest paintings, now at Nielsen, are darker and more profound than anything of his I've seen before. There's a strong sense here of a man confronting his own mortality and moving toward a more spiritual approach to life and art.

In earlier paintings, Gillespie often showed rooms that contained strange small objects and pictures and sometimes included a view of a landscape out the window. Now, the still lives that were once in the background loom larger; they have become strange mystical arrangements of things. And the landscapes have a disturbing, dreamlike quality, as if the artist had passed beyond some barrier and no longer made the same distinction between inside and outside, between inner life and real life. His inner life *is* his real life now.

In *Confirmation Shrine*, a big squash, a hat, a landscape, a snapshot, a painting of his naked wife, and other objects are arranged inside an arch decorated with tiny figures from the *Kama Sutra*. On a shelf below the arch are the tools of the artist's trade — his brushes, pencils, and paint-splattered glasses. Below the shelf are more squash, a strange mask, and a dancing Shiva, who seems just about to step out from the canvas and into the world.

In *Landscape with Dancing Shiva*, the golden, many-armed Shiva dances in a classic New England landscape — a bridge, a barn, autumn leaves — illuminated by a bright, unearthly light. There's a strange, hallucinatory quality to the landscape: the sky is *too* blue; strange shapes lurk in the foliage; and that bridge that casts its reflection into the water — where is it leading? To revelation? Or to death? In *Santa Fe Shrine*, the artist stares into a pit that opens up into the earth — the void.

Keith Haring, Untitled

In his latest self-portrait, Gillespie turns away; he shows the aging artist's inward gaze — his haunted, bloodshot, searching eyes. I thought of a phrase from Wordsworth's "I Wandered Lonely as a Cloud": "that inward eye/Which is the bliss of solitude."

* * *

Some artists, like Gillespie, make art primarily for themselves. They work alone, and yet their art can strike a deep chord and resonate with people whose lives are very different from their own. For other artists, like Keith Haring, art is primarily a means of reaching out and evoking a response — a way of making a connection with the outside world.

Haring's work combines elements of Pop, conceptual, minimal, performance, and public art. Very early in his career, he developed a system of visual signs — a jazzy urban hieroglyphics. He started out in the early '80s by drawing in white chalk on empty black panels in the subways of New York; he was arrested on a charge of "criminal mischief." But soon he was spray-painting his designs onto the streets and walls and subways of New York, Paris, London, Tokyo, and Berlin.

Haring used to say he wanted to make images that would become part of mass culture — part of the real world. He created a simplified art language of stylized symbols — flying saucers, pyramids, barking dogs, glowing rods, and small human figures. In neon colors and dark black lines, they proliferated on billboards, murals, and mass-produced silkscreens. In 1986 he opened Pop Shop, where his

Art

logo-like imagery was printed on buttons and T-shirts; people who wore them continued the task of taking his art out into the streets.

Haring's imagery had no particular message in itself. It was a language — a language he could use to design an ad for Absolut Vodka, or to create public-service messages raising awareness about drug abuse and AIDS, or just to make something fun to look at in a public space. He always worked spontaneously, without sketches or plans; people often gathered to watch him paint, and that gathering was part of his art.

Haring died of AIDS last year, and 10 percent of the profits from the Sorota show of his prints, drawings, paintings, and occasional pieces will be donated to the AIDS Action Committee.

In the gallery — off the street — Haring's work still packs a graphic punch, but it has lost most of its vitality — its connection with everyday life. What remains is like the streamers and balloons left over from a party, after all the guests have gone home. It's a sad show, with a sad sense that, without the life to sustain it, the thrill is gone. Or — Wordsworth again, this time from "Intimations of Immortality" — "There hath passed away a glory from the earth."

* * *

Meanwhile, on the wrong side of the tracks . . . on the other side of town, I visited Pia Massie on the Dorchester Avenue Bridge, behind the big post office near South Station, and looked at the installation she had built there, which is called *Between Below Beyond*.

"There are three islands here that used to be united by a bridge, but the bridge isn't there any more," she said. "I saw this site and my heart just flooded. For me, the bridge that's not there is all about the stupid choices that women in our society have to make. It's all about wanting to be able to go back and forth and just be able to *be*."

Massie is one of a number of Boston artists who are looking at the vacant and abandoned urban sites that will disappear when the Central Artery is built. This site looks out at a great rusty bridge, wooden piers in the greenish water, and a round formation which was the central axis of a rotational bridge. She added a circle of bright green astroturf, an overturned rowboat, and a gigantic bird's nest, filled with eggs.

"The best time to visit is at dusk, because there's an amazing light. There's a light inside the row boat, and it starts to glow, and it's kind of like a little heart." ❑

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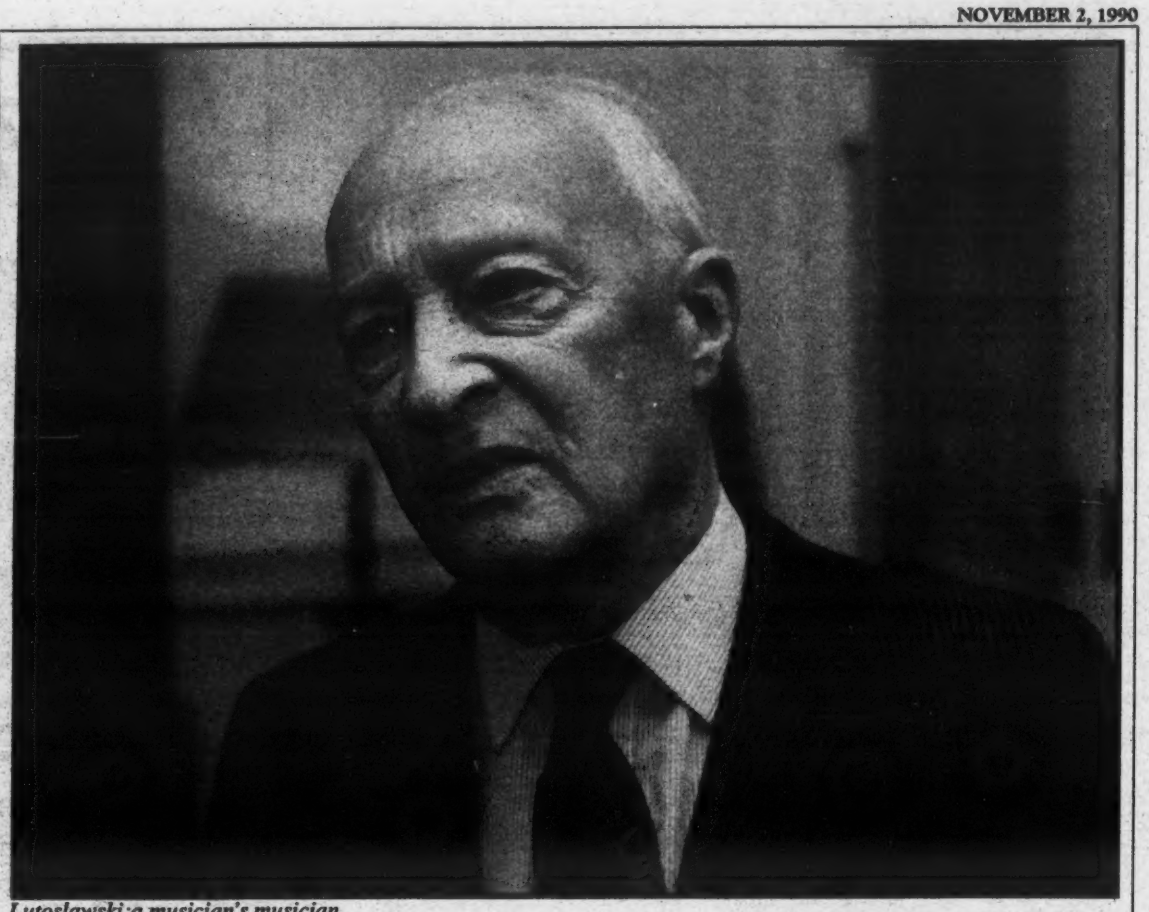

Lutoslawski: a musician's musician

AKOS SZILVASI

Winning with Witold

The BSO's triumphant salute to Lutoslawski

by Lloyd Schwartz

Lest we forget, the BSO reminds us from time to time that it is still capable of making artistic decisions, that it can produce a concert aimed at pleasing not just its accountants, the record companies, or the syndicate of influential managers, but also adventurous and concerned music lovers.

Last week, the 77-year-old Polish composer Witold Lutoslawski (who was also a guest artist and honorary-degree recipient at the New England Conservatory) conducted three of his own major works, with soloists who were performing not merely because they might be someone's idea of celebrities but because they can play the music brilliantly, with love and understanding. This series of concerts can now be added to the all-too-slowly growing list of memorable and glorious events in the BSO's 110-year history.

Lutoslawski is a musician's musician. Unlike his compatriot Andrzej Panufnik (a BSO commissionee), he composes little program music. During the Nazi occupation he was a café pianist. In 1947, his First Symphony was censured and banned by the Polish authorities for its so-called "formalism." ("The War was something terrible," he told me. "But After-the-War was even worse.") He survived by composing children's songs, until the cultural thaw.

In 1960, he heard a fragment of John Cage's Piano Concerto on the radio, and it was a revelation about his own musical possibilities. He turned to the kind of music he's become best known for: rich formal structures punctuated by "aleatoric" music, in which the performers play the written notes unconducted, each at his or her own pace, a technique that produces less a free-for-all than a kind of free fall. (The Boston Composers Quartet gave an extraordinary performance at BU last Sunday, with the composer present, of one of his earliest masterpieces in this new style, his profound 1965 String Quartet.)

The combination of directed, mobile forward movement and breathtakingly subtle suspensions from tempo characterizes all of Lutoslawski's major work. Just as there's also a mixture of precisely annotated textures — sharp little explosions of sound that, as a conductor, Lutoslawski is patient but relentless about getting the orchestra to play right — and microtonal blurs and glissandos, indeterminate pitches and exhalations that are both extremely seductive and emotionally charged.

So while you're completely captivated by the sheer elegance and silkiness of Lutoslawski's sound world, the brilliantly inventive aural textures (scurrying clarinets and harp; pretty pizzicatos dancing to the highest-pitched winds; tension mounting toward apocalypse with two cellos, cymbals, and gong; pianissimo tom-tom with spiky brass outbursts), no phrase goes by without emotional affect, simple or complex, direct or ambiguous: smiling tenderly through tears; grinning at catastrophe; heavenly lyricism followed by irony that punctures horror and emptiness like flashes of lightning between storm clouds.

These networks of feeling inevitably become part of a powerful dramatic progression. You're in a state of

Classical

continuous surprise. The sighing string glissandos that suck you into the haunting *Livre pour orchestre* (1968) turn imperceptibly into wailing — or is it the wail of sirens? The four alternating "chapters" and brief aleatoric intermezzos all build toward a climactic, inexorable crescendo, until staccato brasses call a halt and veils of shimmering high strings disappear into thin air. You've been through something, a human experience only this music could have produced.

Chain 2, a "dialogue" for violin and orchestra (1985), had its Boston premiere in a delicate, witty performance with the Cleveland Orchestra in January 1988. Under the composer, the BSO version had even more character. Two "Ad libitum" (free-form) movements — mercurial, meditative, searching, playful, "irrational" (Lutoslawski's own word) — alternate with two energetic, even militaristic, though sometimes ravishingly lyrical movements "A battuta" (in beaten time). Each adventure ends quietly, with touching tentativeness, until the big final affirmation. BSO second violinist Ronan Lefkowitz, who played the American premiere with the Tanglewood Music Center Orchestra in 1987, was the technically impressive and vividly imaginative advocate.

The program closed with Lutoslawski's 1987 Piano Concerto, with the dazzling, crystalline technician/poet of the keyboard, Boston resident Anthony di Bonaventura, making his long overdue BSO debut (he played the Dutch premieres of the concerto at last year's "Luto-Fest"). This is a full-hearted masterwork, a four-movement modernist tribute to the grand concerto tradition.

The heart of the piece is the extraordinary slow movement, Largo, which begins and ends with long, hypnotic soliloquies for solo piano — surely some of the most moving piano music written in this century. The Largo is preceded by two livelier opening movements (Lutoslawski calls parts of the first movement "casual, light, often rather capricious") and followed by a Chaconne finale whose theme is a striking staccato phrase introduced by the basses. It builds toward a Presto of eye-opening exuberance and ear-popping dramatic sweep. There are more notes than you can shake a stick at, but with di Bonaventura's phenomenal articulation, not one went unheard or seemed unnecessary.

Lutoslawski — small, elegant, civilized — is a joy to watch. As a conductor, he knows exactly what he wants at every moment and gets it. At the dress rehearsal, which was open to the press, he kept asking for a more pinpoint attack, a greater contrast between the accented notes and what leads up to them or falls away. It's hard. It's also something the BSO is often sloppy about in easier music. But the players were immediately responsive to Lutoslawski's broad, clear, economical beat and delicately sculptural shaping. After the run-through of each movement, he'd go back to a dozen of such "little things," only two or three bars each. Mainly, the orchestra needed to play them over only once. "Excellent — thank you, thank you," he repeated.

This concert was, on every level, one of the orchestra's proudest achievements. Too bad Lutoslawski won't conduct anyone else's music but his own. What composer wouldn't benefit from the scrutiny of those benevolent, gently piercing silver-blue eyes? What musician, what lover of music, wouldn't want to bask a little longer in their warm and penetrating presence? ❑

Live and on record

REDD KROSS: POP TARTS

All those die-hard '70s pop aficionados can rest easy: the Partridge Family's bus has been rescued from its garage and is being driven with reckless abandon (and true feeling) by Redd Kross. *Third Eye* (Atlantic) is the LA band's third and best record, and it takes them beyond the trippiness and scattered thoughts of 1987's *Neurotica* into better-defined pop territory. The album melds Redd Kross's obsession with peace, love, and tambourines into a crunching '90s guitar sound coloring stark, poignant songs that show a new-found maturity.

One reason the music is coming of age is that its members have done so as well. The McDonald brothers — Steven on bass and vocals, Jeffrey on vocals and guitar — have been together as Redd Kross for 12 years, releasing three albums and two EPs. They formed the band when they were 11 and 15, respectively. Their having actually created music in the '70s imbues their songs with a natural touch of nostalgia, but it certainly doesn't blunt the effect of punk and hard rock. Citing influences as disparate as the Osmonds and the Ramones, Redd Kross manage to blend these tastes into songs that pay homage and break established molds. Produced by Michael Vail Bloom (engineer for Madonna's "Like a Prayer"), *Third Eye* is a fabulous example of the past lovingly incorporated into the present — pop hooks and astute, if not always serious, lyrics intact.

Their sound is still identifiable, thanks in large part to Jeff's voice, a nasal, malleable force well suited to verse/chorus pop structures. After three years between records, the McDonalds are still securely at the helm, along with Randy Hecker on guitar. His forays sound more confident and precise than on *Neurotica*, his fingers flying over the frets and instilling some otherwise forgettable songs with catchy licks — in particular, "Zira (Call Out My Name)" and "Debbie and Kim." Drummer Roy McDonald was replaced by Victor Indirizzi on the album, who in turn has been replaced for the band's current tour. Susan Cowsill of the Cowsills provides back-up vocals on many of the songs, contributing a folksy, earthy feel.

The new album's title should let old fans know that Redd Kross haven't relegated their sense of humor to the back bench, and the hippie abandon of *Neurotica*'s "Gandhi Is Dead" and "McKenzie" is present in "Elephant Flares" and "Bubblegum Factory," the latter being an almost imperceptible tribute to the Archies' "Sugar, Sugar." When Steven sings, "Take me on a tour of the bubblegum factory/I want to see where love is made/I want to hear those records play," he's fulfilling his own request. And "Annie's Gone," *Third Eye*'s first single, is a pop masterpiece sounding for all the world like early dB's.

Although Redd Kross seem to have swallowed pop's bait, they still have a raging case of irreverence. "I Don't Know How To Be Your Friend" has some of the saddest, silliest lyrics penned for a love song in quite a while: "I looked at my face this morning/I just couldn't comb my hair/Ate two candy bars for breakfast/Guess I really didn't care." Still, it's delivered as a cathartic, gut-wrenching ballad. The band counter aching-heart syndrome on "Love Is Not Love," which worships at the Beatles altar, and on the musical free-for-all "1976." This was written for the underground movie *Spirit of '76*, which stars '70s icon David Cassidy as well as the McDonalds. (The film is finished, but there is no release date set.)

Besides the single, the most powerful track is "Shonen Knife," a tribute to the Japanese cult band of the same name. Sounding like the Doobie Brothers' "China Grove" on the chorus, the song speeds along with love beads flying and images of flower children go-go dancing in ecstasy. It's the sort of concoction that has made Redd Kross cult-pop legends on college radio and determined the slyly-spaced hippie stance they adopt in live performances. But purposeful self-consciousness aside, *Third Eye* is smart and sincere enough to thrust them, with the right breaks, into the mainstream. It's pop of the highest order.

— Lisa M. Moore

MARY CHAPIN CARPENTER: HOMETOWN GIRL

At first, there seems nothing unusual about Mary Chapin Carpenter except her excellence. A superbly expressive singer, a disciplined writer with an instinct for the emotionally vulnerable insight, Carpenter blends the familiar with the fresh, catchy pop with countrified yearning.

Yet as this Washington (DC) singer-songwriter gains a foothold in the national C&W market, it's clear that she represents something new on the scene. With her intelligent, often introspective lyrics, her tender yet independent nature, and her unglamorous, rather ordinary good looks, Carpenter hardly fits the old country mold.

"Nowadays there's a sense that different things are possible in country music," Carpenter has said, naming Lyle Lovett, Nanci Griffith, Robert Earl Keen Jr., and Guy Clark as peers. "It isn't that we resemble each other, but each of us isn't conforming to what typically came out of Nashville before."

Carpenter's new CBS album, *Shooting Straight in the Dark*, and her recent concert at Harvard's Sanders Theatre both suggest a mature artist who knows what to do in the spotlight now that it has finally arrived. From the easy way the diminutive singer roamed the aisles of old Sanders with a cordless mike, literally singing from the rafters, joyously concluding a long, many-mooded show, you could tell she has taken to success gracefully.

For a decade, Carpenter mostly sang solo covers in DC bars. Then, in 1987, CBS picked up her debut album, *Hometown Girl*, a non-commercial-sounding LP produced by Carpenter and her guitarist, John Jennings, that aired locally on college folk shows. She played Passim as an opening act in the summer of 1989, just months before her *State of the Heart* catapulted her into the C&W Top 20.

With trimmer, stronger songs and an elegant country band, Carpenter had accomplished a rare feat: her artistry actually matured as it grew more commercially acceptable. Whereas singles such as the flirtatious stomper "How Do" and the starkly plaintive "Never Had It So Good" don't exactly bend the C&W envelope, "It Don't Bring You," an end-of-a-relationship song, is so wisehearted and well-stated, so transcendent in its attitude, it puts a remarkable spin on an old topic. And "This Shirt," a story-song as unusual as it is polished, tells of a long, twisting relationship just by tracing the history of a beloved old blouse.

There is nothing quite so stunning on *Shooting Straight in the Dark*, yet the album is hardly a weak, hurried follow-up. "Going Out Tonight," "Right Now," and the Cajun rave-up "Down at the Twist and Shout" kick harder and higher than previous up-tempo Carpenter, her pliant voice finding new, rough textures. "Halley Came to Jackson" is a fond story-song taking off from a childhood memory of novelist Eudora Welty about seeing Halley's Comet in Mississippi in 1910.

If "The More Things Change" and "Can't Take Love for Granted" slip into cliché, "Middle Ground," the tale of an aging female friend's overly comfortable, complacent life is certainly new territory for a country song. And Carpenter's capacity to be honest, fragile, and tough all at once reaches lucid heights on "The Moon and St. Christopher": "I've paid a price for being such a stubborn woman in such stubborn times/I've run from the arms of lovers, I have run from eyes of friends/I have run from the hands of kindness, I have run just because I can."

Yet she also knows when it's not her fault. Although her literate ways and warm vocals make this album worthy, Carpenter's most essential virtue is her ability to know the tragic flaws of her own heart, and others' as well, and to forgive them with a graciousness that has nothing to do with weakness.

— Daniel Gewertz

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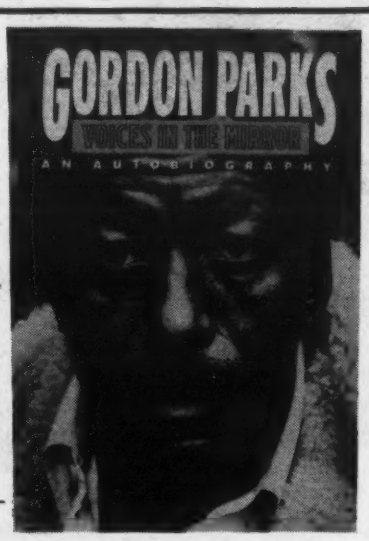
Voices in the Mirror: An Autobiography

Gordon Parks



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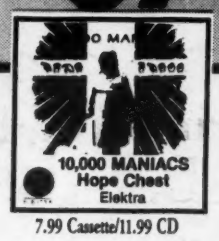

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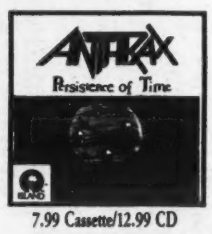

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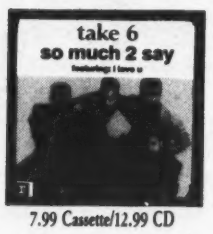

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by John P. Mello Jr.

COMPLEX WORLD. Written and directed by James Wolpaw. With Stanley Matis, Dan Welch, Margot Dionne, Daniel Von Bargen, Jay Charbonneau, Bob Qwczareck, the Young Adults, and Captain Lou Albano. A Heartbreak Hits release. At the Somerville Theatre.

Mix terrorism, presidential politics, and rock and roll. Add Elvis, Captain Lou Albano, the Young Adults, and Providence, Rhode Island. Shake with laughter. And you've got *Complex World.*

This independent feature film produced by Rich Lupo, who owned a nightspot called the Heartbreak Hotel in Providence, and directed by James Wolpaw, who was nominated for an Academy Award for best documentary in 1985, has the testosterone and black humor of a *Repo Man* and a rollicking rock-and-roll score laid down by NRBQ, Roomful of Blues, and the Young Adults.

The movie centers on two characters. (Having both characters narrate the film is confusing at first, but it sets up some clever point-of-view sleight-of-hand à la *Sunset Boulevard.*) Morris Brock (Stanley Matis) is an anti-folksinger turned terrorist to get out from under the shadow of his brother Ralph — the youngest suicide in recorded history ("He held his Luger pistol to his head and blew his brains out all over the incubator") and the object of his parents' adoration ("Why can't you be more like your brother Ralph?"). Jeff Burgess (Dan Welch) is the laid-back (he goes to work in his pajama bottoms) owner of a rock club called the Heartbreak Hotel, which terrorists want to bomb, the mayor wants shut down, and Jeff's dad (Bob Qwczareck) would like to use as fuel for his candidacy for president.

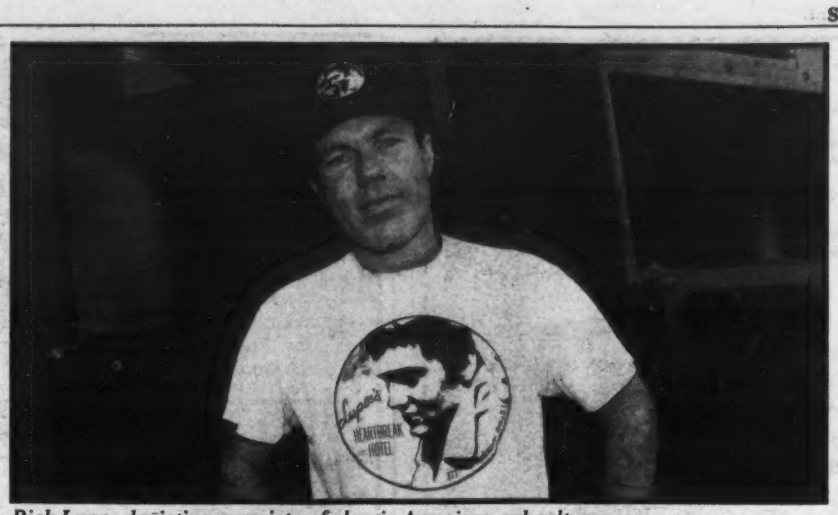
Morris is part of an international consortium that intends to "raise the consciousness of 500 or so rock-and-rollers by blowing them up." But Morris loses his focus after warming up the Heartbreak crowd for the Young Adults (a task he compares to having Mozart open for Wayne Newton). He retires to an alley and lowers his consciousness into oblivion with a bottle of Wild Turkey 101.

Meanwhile his terrorist buddies, who have planted 100 pounds of plastique explosive in an empty beer keg in the Heartbreak's basement, aren't having any better luck. They intend to detonate their time bomb if someone doesn't pay them $1 million. The problem is finding that someone.

Jeff won't take bomb threats over the phone. His dad would just as soon see his son — who has a knack for turning up on the front page of the tabloid press engaged in embarrassing activity, like wrestling with his pet lobsters — liquidated. The mayor's office thinks the terrorists are cranks. And the only person home at the FBI wants to take a message and have someone return the call.

But the terrorists aren't the only ones with plans for the Heartbreak. Through an aide (David P. B. Stephens), the mayor has hired a motorcycle gang, led by a student of the Civil War (Captain Lou Albano), to incite a riot at the club so it can be busted and closed for good. The elder Burgess is ready to make political sirloin out of the hamburger of his son's remains once the bomb goes off. The Heartbreak also has offended God, according to a street preacher (Tilman Gandy Jr.), who predicts the Almighty will smite the patrons of the club and "turn their faces into fudge and caramel [and] . . . put hemorrhoids in their anus." And trying to build a case against the club throughout the film is a public-access-TV roving reporter (Jay Charbonneau), whose idea of profundity is to parrot the last phrase of anyone he interviews. (This proves to be an embarrassing affectation when the last words out of his subject's mouth have to do with oral sex.)

As the terrorists' plans begin to fray and the bomb's timer counts down to zero, things get weirder and wilder. A group of Heartbreak patrons assemble in the basement, abusing drugs and receiving calls from the dearly departed, including Elvis. The elder Burgess gets more and more paranoid. The terrorists' leader begins to lose his British accent. And yet the filmmakers manage to wrap everything up in the remarkable finale. If ever there was a movie that captured the essence of Ian Dury's anthem "Sex and Drugs and Rock 'n' Roll," it's *Complex World.* ❑



Rich Lupo: depicting a variety of classic American subcultures

MARK MORELLI

Stranger than fiction

The real Lupo's Heartbreak Hotel

by Jim Macnie

Terrorists plant a load of highly explosive plastique in a crowded nightclub, demanding a six-figure ransom in return for the lives of hundreds. The bar owner shrugs and goes to get more toilet paper for the ladies' room. Such a flagrant disregard for reality could take place in only one locale, a place where a mayoral candidate was recently equated to Andre the Giant, a place where life-threatening happenstance is just another daily event.

Welcome, my friend, to Providence, Rhode Island. And the mental processes that fuel such a decision — to keep on rocking instead of hightailing your ass out the door — give us an indication as to the depth of the dilemmas that accompany life in the biggest burg of the smallest state. Truer words have never been spoken: in the capital city of Li'l Rhody, it's a complex world.

Or so thinks director Jim Wolpaw. *Complex World* (which makes its Boston debut at the Somerville Theatre tonight, November 2) documents, tongue-in-cheek, the above events. It is Wolpaw's wisely ditzy, wonderfully cheesy, jovially hopped-up new film, in which a pack of terrorists plot to destroy a well-loved watering hole that is seemingly indestructible: the Heartbreak Hotel.

There is such a place in Providence, or there was until August of '88, when the club, an infamous staple of Pigtown nightlife called Lupo's, was put on the block to make way for a parcel of condos. The blue-collar clientele mourned, the town fathers celebrated silently, Wolpaw and owner Rich Lupo gleefully organized. The bar's swan song was the filming of this rootin'-tootin' in-house escapade, which takes its title from a dada-drenched tune by the Young Adults (who were brilliant weisenheimers and regulars on the Lupo's stage) and its tone from the genuinely inspiring B-movies that it can righteously call brethren. A down-and-dirty synopsis: *Die Hard* meets *Roger & Me* meets *Weekend at Bernie's.*

Now, if poker-faced pragmatists had put this deal together, they would have deemed it an explosive docu-farce in an attempt to cover their bases market-wise. But Lupo's had a rep for being as wild and woolly as it was personable and fun. *Complex World*, a wacko tale on the surface, isn't too far from reality, reflecting a tad of the genial insurrection that took place there almost every weekend. Here's a bar whose patrons included City Hall muckety-mucks, Rhode Island School of Design free-thinkers, and fans of Grateful Dead tribute bands. If anything, Lupo's was a collision of high and low culture, where the money of both haves and have-nots was equally green, a place where art made more sense once it mixed with draft beer.

The film, which is in its 15th week at the Cable Car Cinema in Providence (where audiences still yuck it up and whoop along), conveys the friction that such a mix brings. It also depicts a variety of classic American subcultures. Bikers have their rowdy say, hecklers hurl debris at a lame folksinger, ego-jaundiced politicians dispense treachery, documentary makers search for the truth, rock bands make with the big beat, hangers-on snort coke in the bowels of the club, street preachers spout off-the-wall profundities. If it sounds like the shenanigans found in any city in this great country of ours, you're headed in the right direction.

The idea of such a film has been floating around for almost two decades, says Lupo, the film's executive producer. "Jim and I actually discussed this back when we first met, in 1972; he's filmed most of the the old blues guys who played Lupo's." *Complex World* suggests that Wolpaw has a keen eye for the absurd as well as a heart for the camaraderie of rock and roll. His 1979 short, *Cobra Snake for a Neck Tie*, detailed a Bo Diddley appearance at the club, offering insights into the seminal rocker's on- and off-stage personas. And he was nominated for an Academy Award for *Blind Date: A Look at Keats and His Nightingale.*

His script for *Complex World* understands that few things are funnier than the wrinkles of reality. And from the meat-market antics in the club to the forked-tongue spiel of a presidential candidate, he pinpoints a nexus between bubbly entertainment and blather, on the one hand, and real-world conniving. It's an approach that gives *Complex World* more teeth than most psychotronic flicks.

In a case of fortune smiling sweetly, Wolpaw had the advantage of filming a stone's throw from the celebrated Trinity Repertory Company. Many of *Complex World*'s characters — Dan Von Bargen's frustrated terrorist boss, Margot Dionne's liberationist chanteuse, Andrew Mutnick's stoned rocker — were enlivened by members of the troupe. Not only do they give the film feisty jabs of credibility, they temper the unpretentious hamminess of cameo performers like Captain Lou Albano.

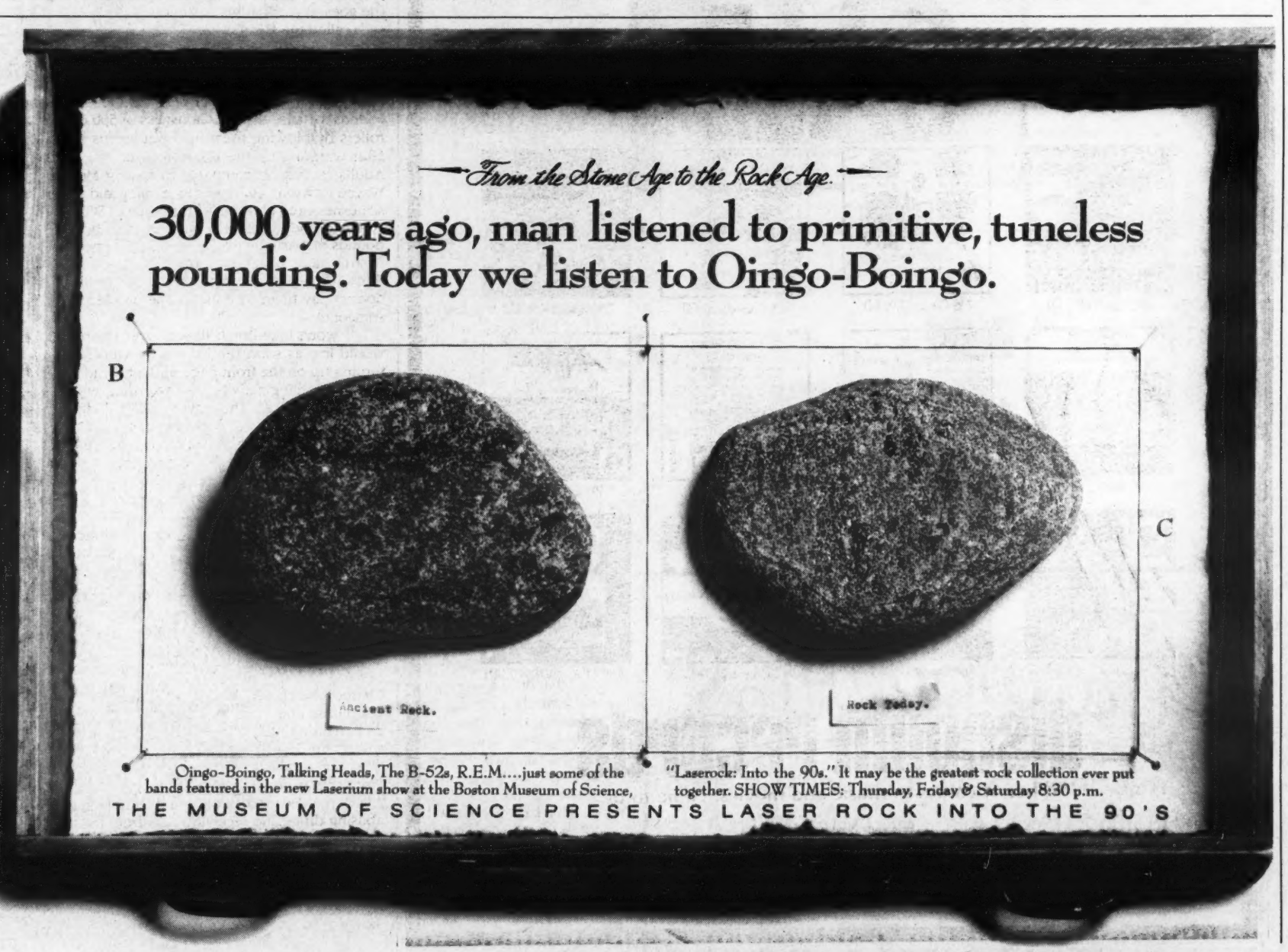
Wolpaw's cross-section of humanity bolsters *Complex World*'s allure. The film has an organic feel, so it's not surprising that one of the key performances comes from non-pro Tilman Gandy Jr., a well-dressed, articulate street preacher who plays a well-dressed, articulate street preacher. His slightly off-theological babble is always just this close to making much sense, and his personalized anecdotes about Noah's Ark and the fate of Philistines come dancing out of his yap with cogent nuttiness.

Lupo, whose bar bucks footed the bill for the film, sees the fictitious Heartbreak Hotel as being different from the real Lupo's. "I think it would have been impossible to catch the interaction between band and audience that happened many nights at the club. But I also believe that Jim did a good job of depicting the bar's atmosphere."

Many rockers, including Los Lobos and Nick Lowe, cite the funky dive as a favorite place to play. Neil Young wore a Lupo's T-shirt when he rocked the free world on *Saturday Night Live. Complex World* is riddled with such rock-and-roll references. Although the Young Adults, who have a contest to come up with the "stupidest" song of all time, are the main attraction (with a set list that includes titles like "I Married a Tree," "Kill Yourself," and "Christmas in Japan in July"), Roomful of Blues also provide part of the soundtrack, and members of NRBQ and the Smithereens make cameo appearances.

Like most projects — from running the country to buying the beer for the weekend — *Complex World* ran over budget, giving the producer and director temporary grimaces. "Years ago I promised Jim that we'd make a film if I got rich and famous," chuckles Lupo in a not-so-amused-tone. "A few months ago, I told him that if he spent another $1000 I'd shoot him."

Luckily the viewer reaps the rewards of the trounced bottom line. As indie features go, *Complex World* looks sharp. The colors are bold, the action bristles by (it takes place within one evening), and while the clock ticks, the balderdash rolls faster and faster. Although it takes place mainly within the confines of the club, there's no feeling of claustrophobia. All this, as well as the range of the comedy — from rowdy slapstick to witty innuendo — has been getting the eyes of distributors. If marketed correctly, *Complex World* can capture the attention of anyone who thinks rock and roll is a good idea. Or at least a funny one. ❑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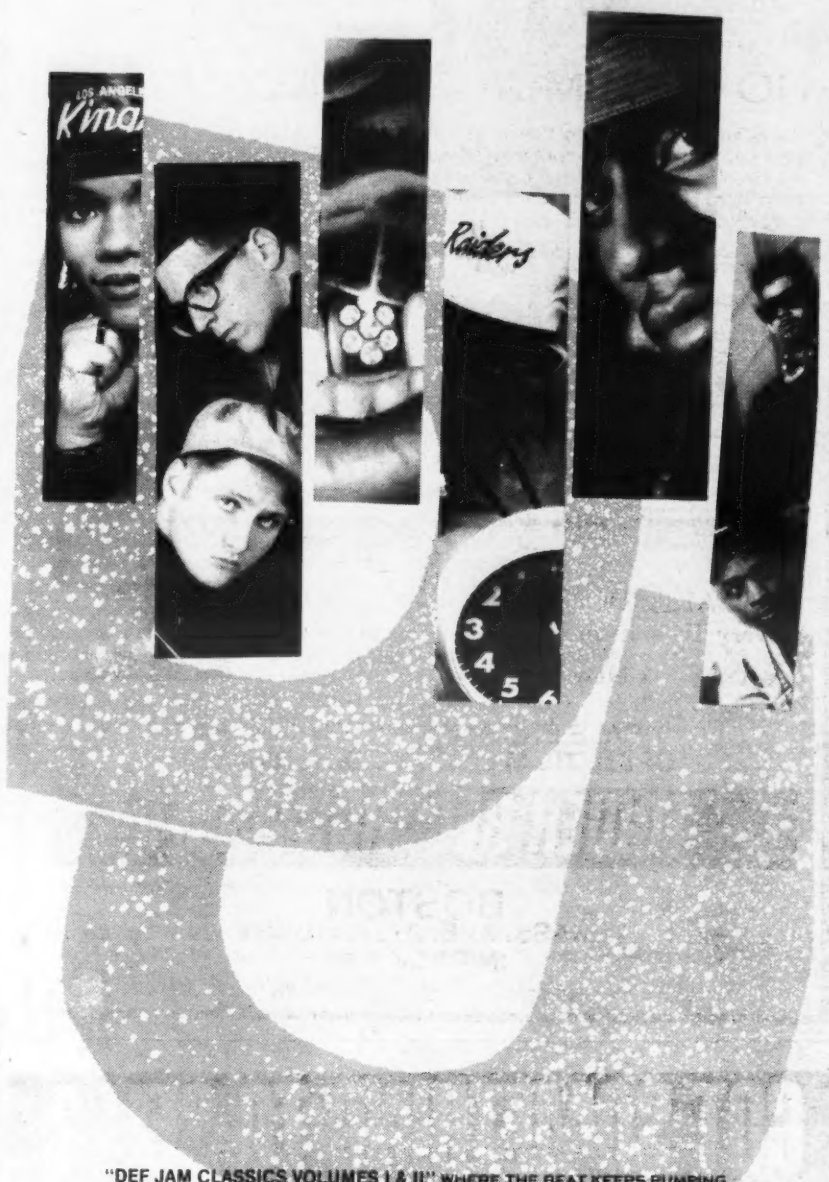

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Genre-busters

Scatterfield win the Demo Derby

by Sandy Masuo

This month's Demo Derby runs the gamut of Boston's diverse rock-and-roll scene, from fuel-injected grunge to bitchin' metal dudes to pleasant pop confections. But the bands who stole the show demonstrated that they're no prisoners of genre.

Scatterfield: everything from Skynyrd to the Pixies

Scatterfield came out on top of the heap with four songs that meld an array of influences, from dinosaurs like Lynyrd Skynyrd to the nouveau-hip Pixies. That's hardly surprising, given frontman Dutche McElhinney's musical upbringing. "I'm the youngest of seven kids," he explains, "I mean, I've heard everything from Traffic to Jethro Tull . . . even local stuff. My older brother was into the Neats when I was 17. One brother's a Beatles fan, my other brother's a Who fan, my sister loves Elton John. I mean, we rip off a lot of people — you rip off bands that you love and you don't realize you're doin' it." But in music, rip-offs are all relative, and Scatterfield's borrowings are more tributes than thefts.

Scrupulous production by Fort Apache impresario Joe Harvard maximizes Scatterfield's sound, imparting a coherence more common to full-blown albums than to demo tapes. No matter how furiously the tunes fly, they never lose their lyrical quality. Out of boiling seas of power chords and blustering distortion, James McElhinney's lead guitar work emerges in tandem with Dutche's voice, creating mood swings that move smoothly through vehemence, melancholy, elation, ultimately settling in a pensive calm.

"Indian" bears an uncanny resemblance to the Sex Pistols' version of "Stepping Stone," with the same snarling guitar and sinister intervals at work. It's more condensed and less flippant in tone, however, and its half-speed instrumental bridge is peculiarly reminiscent of Lynyrd Skynyrd's "Sweet Home Alabama."

A startling array of guitar feedback, harmonics, and distortion intertwine with Dutche's aching vocals to propel the brooding "I Want To." "Remember" pulls off a sense of upbeat optimism with an edgy and slightly warped melodicism reminiscent of the Pixies, but without the veil of surreal imagery. The tape ends with "Destination," a strangely delicate, droning ballad that drifts in and out of textures that are alternately gritty and placid.

Identical twins Dan and Matt Pailas, of **Double Dose**, must have been the sort of kids who compulsively played guitar every spare minute they had. Both brothers saunter casually (and interchangeably) through a panoply of playing styles in their demo's four tracks, which they also produced. Swinging adeptly from jazzy country to down-home rockabilly and light, pop-tinged funk, this foursome (technically a trio, since only one Pailas brother is responsible for both vocals and guitar on each track, according to the liner notes) manage to put on flashy displays with enough genuine enthusiasm to make even their more self-indulgent moments forgivable.

"Stop That Train" brims with exuberant locomotive guitar effects and solo work by Dan Pailas over Mark Burdon's chugging percussion — a kind of cross between "The Letter" by the Box Tops and the Grateful Dead's "Casey Jones." "The Monster Song" is a rousing ditty that sounds something like Pee-wee Herman magically transformed into a rockabilly hepcat — complete with suitably silly words.

"Suspended Animation" creates a funkier setting that allows Dan Pailas to engage in a little discrete sparring with bassist Nicholas Gomez's sleek bass lines. In "Speak to Me," Matt Pailas throws subtle Spanish guitar flavorings into a laid-back, jazzy concoction. Although Double Dose aren't plowing any new ground, they are having a great time strutting through familiar territory, an approach that has its own charm.

Charm is hardly the word for the sweaty, screechy, distortion-laden grooves that throb throughout **Zug Zug**'s music. Over the past two and a half years, they've refined a loud, gnashing, earthy composite of punk and metal noise that earned them a wild card spot in the WBCN Rumble this year. Unfortunately, the production quality of their demo, *From Here to Insanity*, leaves the explosive impact of their live sound somewhat flat, especially in the vocals. Sometimes Keith Zug's delivery is right on the money; other times it sounds as if the vocal tracks had been left out entirely, then tacked on at the last minute. Studio jitters are the most likely explanation, since this demo was the first studio experience for Keith Zug and bassist Drew Zug since they joined the band a year and a half ago.

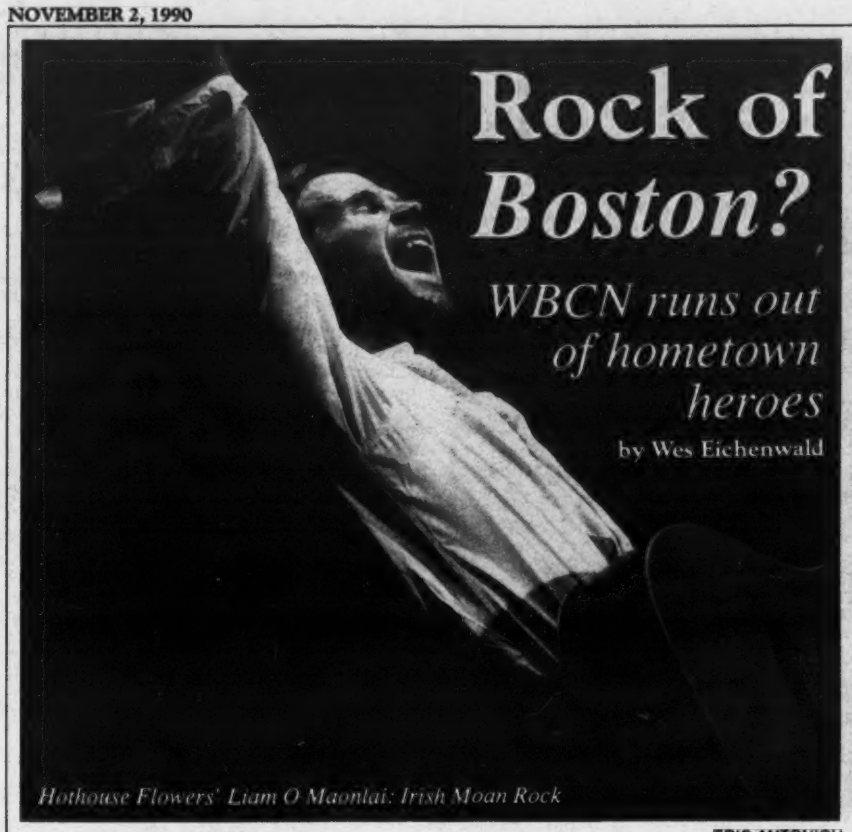
Zug Zug: sweaty, screechy, distortion-laden grooves

Zug Zug are currently in the process of mixing a new tape that they hope to have out by year's end. In the meantime, it's hard to keep a good band down, and there are some fairly galvanizing moments on *From Here to Insanity*, especially on the Ramones-esque opening track, "Static," and on the twisting, metallic grooves of "Outta Your Mind" and "Mr. Completely."

* * *

ODDS & ENDS. Friday, November 2: the Lemonheads at the Paradise . . . Friday the 2nd and Saturday the 3rd: Robert Cray at the Wang Center, AC/DC at the Worcester Centrum . . . Saturday the 3rd: O Positive at Grover's, the Bags at T.T. the Bear's . . . Sunday the 4th: T.S.O.L. at Nightstage . . . Monday the 5th: Kristen Hirsh of Throwing Muses at T.T.'s . . . Tuesday the 6th: Los Lobos at the Orpheum . . . Wednesday the 7th: Bim Skala Bim at Johnny D's, Social Distortion with the Screaming Trees at the Channel . . . Friday the 9th, Tribe at the Channel . . . Saturday the 10th: Tribe at Edible Rex with Miss Xanna Don't and the Willin'; Sweet Honey in the Rock at the Opera House . . . Sunday the 11th: the Jazz Butcher with the Blue Aeroplanes at the Paradise. Don't forget: the Pixies show has been moved to November 29, so there's still time to get tickets. ❑

Demo derby



Rock of *Boston?*

WBCN runs out of hometown heroes

by Wes Eichenwald

Hothouse Flowers' Liam O Maonlai: Irish Moan Rock

ERIC ANTONIOU

Nobody ever lists a record-company sampler among his or her 10 favorite albums, and few will probably end up naming WBCN's "Rock of Boston" concert among the top live shows of the year — unless they don't get out much. The third annual edition of the event isn't the local showcase it used to be. There were only two local bands — O Positive and Tribe (both veterans of the '88 event) — and two Irish bands — Hothouse Flowers and Something Happens.

Still, add in the Call and Masters of Reality, each band playing a 30-to-50-minute set, and a technical delay, and you end up with more than five hours of no-frills rock in a decidedly no-frills venue, for a no-frills charge of $10, some of that for charity. Even if you factor in the incessant cheerleading by the 'BCN jocks between sets and the iffy sound quality in the first part of the show — a reminder why rock concerts have for the past several years been few and far between in the home of the Celts and Bruins — this all-you-can-hear Garden salad bar remains one of the better musical values in town.

Promptly at seven, comedian Lenny Clarke (on the way to his Berklee Performance Center gig) took the stage and babbled to a still near-empty arena about the time slot of his faltering TV show. Openers Something Happens, a lightweight, poppy outfit giving U2 a run for their money on their home turf, had the twin disadvantages of a horrible sound mix and playing to an audience in the process of finding their seats. (Approximately 9000 eventually turned up.) The quartet — who return to play the Paradise on the 8th — still come across as a lively, likable crew. Although their cheery, accessible tunesmithing could do with a good deal more bite, such pop confections as "Hello, Hello, Hello, Hello, Hello" are hard to resist.

Little can be said about Tribe that couldn't have been said when the band played the first Rock of Boston concert. Lead singer Janet LaValley still dresses in black and romps around a lot, and the band maintain their good dark groove and throbbing bass line. Their gothic wash, stuck between mainstream and alternative, makes one think of what could have been if only Aimee Mann hadn't dyed her hair. Tribe are currently treading water, which is better than breaking up; and they are also reportedly on the verge of signing a label deal. But time is running out for them to be the next big thing.

After a 20-minute delay in getting the Call on stage (apparently because of technical problems), the quartet delivered their trademark brand of imitation-progressive bombastic radio fodder as only they can. Bearded, stubby Michael Been sang the band's beer-commercial pop as gospel. Nowhere was this more apparent than on "Let the Day Begin." Here's to the babies in a brand new world, here's to the winners and the losers, here's to the dreamers and the ones who stomp them out. Hey, this note's for you! Let's clap along and be communal! At least the sound quality had markedly improved, and the audience showed signs of life.

O Positive, reverting to form, put on a moodier, much more cerebral set than their garagy '88 outing in the first 'BCN affair, but they also proved they still can kick it out live when they feel the urge. "Back of My Mind" sounded as good as it did two years ago — that is, as if it could have been Top 20 in '66. The O's had all the subtlety the Call lacked, with the ability to soar from Big Loud Guitar jams to quiet undercurrents in seconds. New bandmember Peter Rhee sawed vigorously away on his electric violin while traversing the stage, and Dave Herlihy and company stirred politically correct one-worldist sentiments during "Innernational" ("the nation of the soul").

It's unclear how many in the crowd knew — or cared — that Ginger Baker, late of Cream and Blind Faith, sat behind the drum kit for Masters of Reality, the back-to-1970 blues/retro-metal outfit originally from upstate New York, now based in LA. Baker played his first live gig with the Masters in September, and at 51 he's still sparking away with pride. But this quartet live and die by their axes, and singer Chris Goss, a blocky, black-hatted guy who looks more like a truckdriver than a rock star, and erstwhile Iggy Pop sideman and Ramones producer Daniel Rey, who looks more like a rock guitarist than anything else, drive the band.

For all the comparisons to Cream, Led Zeppelin, and Black Sabbath, one reviewer's calling the Masters "a mutant ZZ Top" hits the mark. The quartet tried gamely to stir things up at the Garden — they were certainly the night's loudest band. Absent a full-length set, the best way to appreciate the Masters is to pick up their debut album (recently re-released on Delicious Vinyl records). In terms of stage presence and lyrics, these guys are aggressively anti-flash and anti-posturing. Flashes of wit substitute for cosmic bullshit. But for all the back-to-basics buzz about them, the Masters understand arena showmanship; even for a 40-minute set, smoke and spotlights kept coming.

Dublin's Hothouse Flowers closed the proceedings with bluesy, anthemic harmonizing, funk-influenced R&B, and a good dollop of Irish Moan Rock. Singer Liam O Maonlai requested silence following "Sweet Marie" and — except for a few yahoos yelping in the void — got it. This was followed by "I Can See Clearly Now," the 1972 Johnny Nash hit, both from the Flowers' current album, *Home*. They weren't always convincing, but "Give It Up" showed they have heart and know how to put it across.

Two years ago, with more bands participating and sets even shorter, 'BCN's initial Rock of Boston concert was a fun, vaudeville-like celebration of homegrown talent (timed to the minute, too). By presenting only one-third Boston bands at the Rock of Boston and restricting fuller local showcases to the annual Rumble, 'BCN seems to be saying that there's room for only one such celebration of local music per year in the station's calendar. This year's Garden celebration may have been a financial success, and more money may have gone for worthy causes, but it's also apt to have left the audience feeling more overstuffed than proud. ❑

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Teaching aids

Farmer and Jordan close the generation gap

by Ed Hazell

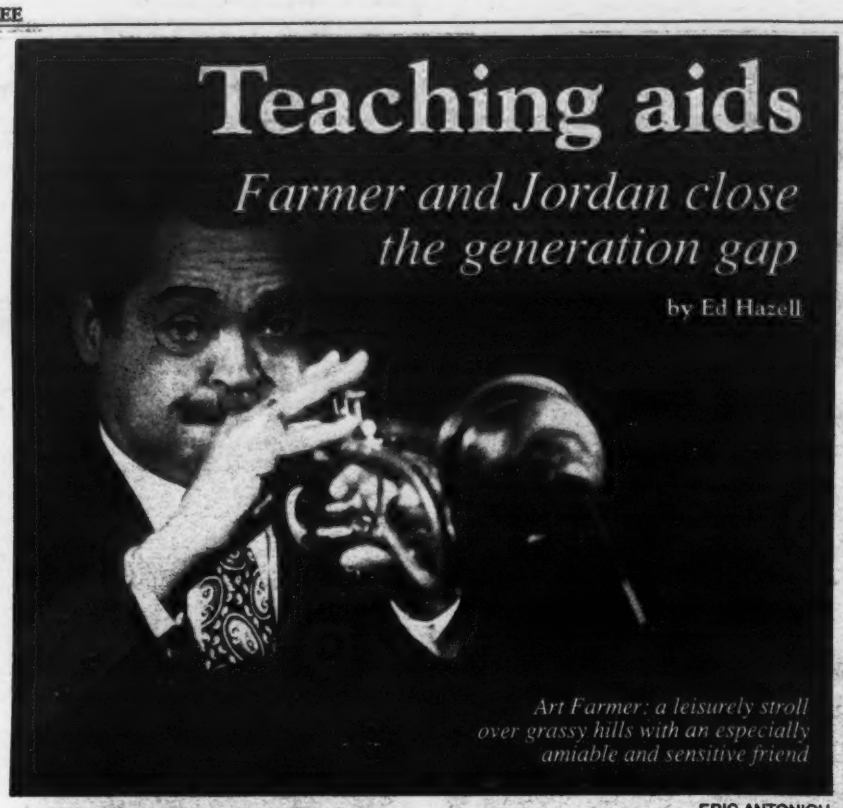
The Regattabar seems as likely place as any for lessons in the art of jazz. After all, learning is in the air around Harvard Square. So it was no surprise last week at the Charles Hotel to hear a new generation learning their lessons in the Art Farmer quintet featuring Clifford Jordan. The two veterans were backed by a young trio consisting of pianist Toddo Hammer, bassist Peter Herbert, and drummer Marvin "Smitty" Smith. But it was hardly an academic exercise. The two generations on stage made for a fascinating contrast between the maturity and assurance of age and the raw, less disciplined vitality of youth — and for a night of lively music.

Gentleman trumpeter and flügelhorn player Farmer has been a quietly swinging presence in jazz for 45 years. Best known as a co-leader of the Jazztet with Benny Golson between 1959 and 1962, Farmer moved permanently to Austria in 1968 but makes frequent visits to the US. On this trip he introduced the flumpet, a new instrument that looks like a slightly elongated trumpet and sounds like a cross between a trumpet and a flügelhorn. It seems exactly suited to his lyrical, silk-scarf style.

Farmer hovers in the middle range of his instrument, only occasionally sending a sudden spark up into the high register. He works patiently, pausing between each russet phrase and rarely straining for breath. He's frequently compared to Miles Davis, but though there is a resemblance in his mute playing, he has little of Miles's menace, self-absorption, or mystery. Instead, an Art Farmer solo is a leisurely stroll over grassy hills with an especially amiable and sensitive friend.

Aside from his intelligent, tasteful solos, Farmer is an effective leader. He shepherded his band through an unobtrusively hip selection that included Billy Strayhorn's "Isfahan," Benny Carter's "Summer Serenade," and tunes of more recent vintage from Donald Brown and Ken McIntosh, among others.

The one often-heard standard, Jerome Kern's "I'm Old Fashioned," was also one of the set's highlights. It inspired some of Farmer's most wholly optimistic music — and in the frequently pensive atmosphere that Farmer created, it was a reminder that genuine joy isn't complacent but is a necessary act of will in an unhappy world. The only possible quibble with this program was its relative sameness of tempo. Except for Jordan's "3rd Avenue" and one slow ballad, most of the tunes were taken at the same medium groove.



Art Farmer: a leisurely stroll over grassy hills with an especially amiable and sensitive friend

ERIC ANTONIOU

Jazz

Helping Professor Farmer teach the quintet was Associate Professor of Bop Clifford Jordan, one of the generation of Chicago tenors that gave us Johnny Griffin and John Gilmore. Jordan came up with Max Roach, Horace Silver, and the Charles Mingus band who also featured Eric Dolphy. His records "In the World" and "Glass Bead Games," both for the Strata East label, remain high on the list of LPs that need reissuing. Jordan favors the behind-the-beat phrasing and slap tonguing of Lester Young, but he invigorates the gentle music of Pres with a hard, vibratoless, steel-blue tone. He sweeps up into oh-my-God whoops of delight at the climaxes of his solos while the booming depths of his horn set the bones rattling.

At the Regattabar, Jordan's best contributions came on "3rd Avenue," a busy thoroughfare of a tune, and on the ballad "The Day After," where he criss-crossed the beat in quiet rippling wavelets. For most of the opening set, Jordan was subdued, but when he worked up his usual head of steam, he was a forceful, dominating presence in the group and a perfect foil for Farmer.

With their years of experience, Farmer and Jordan know how to use craftsmanship and imagination to create polished, pleasingly shaped, and sometimes startling music. What gave the evening a more unruly excitement was the rhythm section. They threw themselves into their dual roles as accompanists and soloists, and if they weren't as consistent as their bosses, what they lacked in experience they made up for in enthusiasm.

Pianist Hammer, heating up as the set progressed, had the most difficulty organizing his solos. They were a misshapen collection of juggled block chords, tripping Monkian dissonances, and single-note runs nudged along by spare left-hand chording. Hammond has the resources to be a fine pianist, he just isn't sure how to use them yet.

On the other hand, Marvin "Smitty" Smith, not yet 30, has grown from a raw talent with more technique than he knew how to control into a real drummer. Precise, feather-light, and fast as hummingbird wings, Smith knows just when to deploy a sizzling, gold sheen of cymbals or the wooden clock of a rim shot, and when to lace the ensemble with cross-rhythms. His pleasure in simply keeping time and his delight in conversational interaction with soloists were palpable.

Herbert, with his facile control of the bass and a rich springy tone, drew appreciative oohs and ahs from the audience on more than one occasion. His undulating solo on "3rd Avenue," in which he spiraled down into the lowest reaches of the bass, was particularly impressive. His exchanges with Smith on Kenny Drew's "Blue Wail" were the highpoints of the set. It was the one instance where you sensed the musicians were pushing themselves, testing their ability and really trying to inspire one another.

Listening to music like this, you can learn about how distinct personalities can work together for a common cause. Or you can learn about the relative values of mature deliberation and unpolished youthful enthusiasm. Or how rich music can be when everyone contributes honestly. Art Farmer knows that jazz is still one of the clearest windows into ourselves, and he's teaching us that bit of wisdom by example. Teacher deserves an apple. ❑

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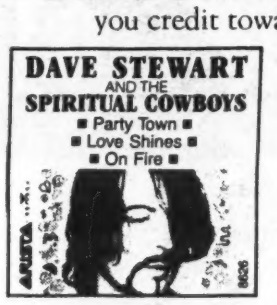

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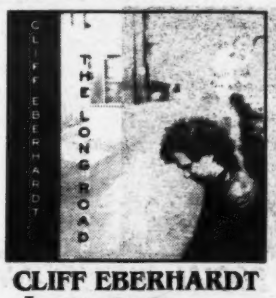

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Ahead to the past

Cale and Eno's right Wrong Way Up

by M. Howell

Brian Eno and John Cale, who've made a new album, are rock's version of Quincy Jones: they always seem to be where important work is being created.

Cale came from Wales to play with John Cage and fell in with Lou Reed, forming the Velvet Underground. He produced the debuts of Iggy Pop (with the Stooges), the Modern Lovers, and the Patti Smith Group. Eno first attracted notice with Roxy Music, where his primary role was to sit at the soundboard and manipulate the band's already bizarre musical output. After "creative differences" with Bryan Ferry forced him out of Roxy in 1973, he began a series of twisted pop jewels (*Here Come the Warm Jets*, *Taking Tiger Mountain (by Strategy)*, *Another Green World*, and *Before and After Science*), which combined unpredictable instrumentation, wryly comic lyrics, and an unflagging gift for melody.

Eno spent part of the late '70s in Berlin with David Bowie as an integral contributor to *Low*, *Heroes*, and *Lodger*, arguably Bowie's finest albums, and he began a collaboration with David Byrne and Talking Heads that presaged the African and world-beat craze so limply seized upon by Paul Simon some years later. During this time, Eno's own compositions abandoned pop/lyric forms to explore "ambient" music (*Music for Airports*) and film soundtracks (David Lynch's *Dune*), and he became increasingly involved in audio-video art gallery installations. He also produced, with Daniel Lanois, U2's *The Unforgettable Fire* and *The Joshua Tree*.

With such untouchable progressive-rock credentials, it's a tad ironic that *Wrong Way Up* (Opal), the first official Eno-Cale release, is such a joy because of being such a throwback. To 1974, specifically, when Eno released *Taking Tiger Mountain* and contributed heavily to Cale's *Fear* (his credit reads "Eno: Eno"), and the two joined with Nico and Kevin Ayers for a concert recording called *June 1, 1974*.

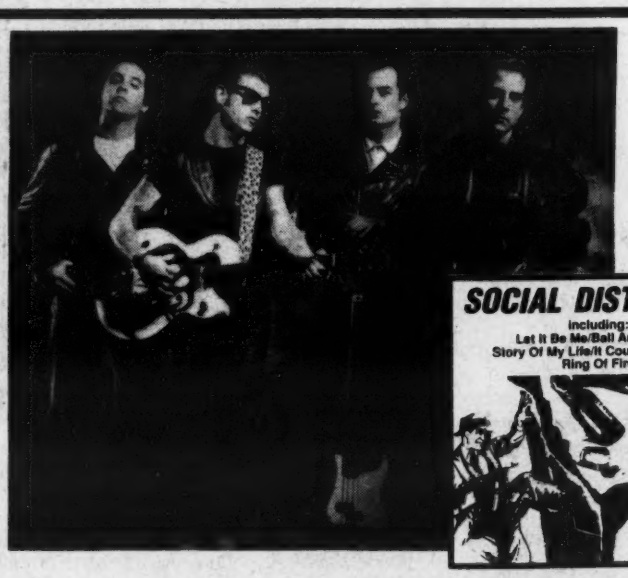
Cale and Eno: they always seem to be where important work is being created.

I should say that I am definitely not prone to baby-boomer veneration of late-'60s/early-'70s relics, or to ballyhooing some "survivor" who is supposedly back and better than ever. But Eno and Cale don't offer a return to a more cozy era or a chance to feel young again. A generation ago they were creating music that managed to be both catchy and profoundly disturbing; now they've retained the melodic invention and shifted the undertones down to cheerily unsettling.

Although they don't have reputations as romantics, both musicians have demonstrated a deft touch in crafting odd, achingly beautiful songs (Eno in "Julie With . . . ," Cale in "Andalucía"), and *Wrong Way Up* leans strongly in that direction. "One Word" starts out with a busily strumming guitar and drum snaps but soars at the chorus, when Eno supports Cale's arching falsetto climb. In fact, one of the joys of the album is the way their two voices mesh — Eno's with its deadpan British reserve and Cale's with its Welsh accent swinging between conspiracy and fury. The arrangements often send one voice to overlap the other, and they can sound so similar you might think it's double-tracking. But on the honky-tonk "Crime in the Desert," they slur together like Jagger and Richards from *Exile on Main Street*; and the album's standout, "Been There Done That," boasts an irresistible sing-along chorus.

Many of the songs on *Wrong Way Up* sound as if they'd been composed from the rhythm up, which keeps even the moody ones ("Footsteps," "In the Backroom") moving along. And since the rhythms come not only from conventional trap drums (probably sampled) but from Indian drums, tablas and other sources, they provide an exotic atmosphere throughout. "Lay My Love," for example, juxtaposes a machine-like (albeit a Rube Goldberg machine) rhythm bed and a Baroque violin figure; and just when you think it's going to be a set-the-wheels-in-motion exercise, Eno comes in as a crooner and the whole piece is suddenly very . . . sweet.

In a *Conversation With* . . . appearance with National Public Radio's John Hockenberry at the Museum School on October 21, Eno, who is surely one of the premier talkers of our age, expounded at length on subjects ranging from the meaning of Duchamp's urinal *Drinking Fountain* to his dislike of John Zorn ("deliberately arch") to his belief that song lyrics should "set in action the power of interpretation." Eno was gracious and charming and never at a loss for words. He spoke for a while about "trying to take the singer out of the center" of his music — an obvious foundation for his immersion in instrumental and ambient work throughout the '80s — but unfortunately never addressed what the impetus was for him to return to the pop song now. No matter. The charming *Wrong Way Up* more than speaks for itself. ❑



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The hipoisie do Cole Porter

by Jon Garelick

Red Hot + Blue (Chrysalis), the new compilation of Cole Porter songs performed by pop stars, is so offbeat in conception and so uneven in execution that on first listening, you have to wonder whether it's an artistic success or merely the most lavish and well-intentioned pop novelty item ever recorded.

The album (starring 20 performers ranging from U2, David Byrne, and Sinéad O'Connor to the Neville Brothers, k.d. lang, and Les Negresses Vertes) was conceived by entertainment lawyer and art critic John Carlin and filmmaker Leigh Blake as a way to raise charity money and public awareness about the AIDS epidemic. The CD and cassette (also available on vinyl as a double album) is just the first part of a three-stage production. On December 1, International AIDS Day, ABC will air a 90-minute special featuring performers from the album, and the next day the program will go on sale as a home video. Directors involved in the video project include Jonathan Demme (directing the Neville Brothers segment), Jim Jarmusch (directing Tom Waits), and Wim Wenders (U2). And the list of visual artists contributing to the TV special includes Sue Coe, Jenny Holzer, Barbara Kruger, and Gary Panter.

Jody Watley

All in all, a pretty swank line-up of hipoisie, but Carlin's intelligent album notes, supported by an exquisite graphic design, make a case for the *Red Hot + Blue* project as more than a feel-good vanity charity for the rich and famous. For Carlin and co., Cole Porter is at the nexus of social and artistic awareness — "his music represents the sophisticated pleasures of the modern age," Carlin writes, but also a belief in love as a transcendent value. Secretive about his homosexuality, suffering for the latter half of his life from the pain of a crippling riding accident, Porter, in Carlin's eyes, championed love as "a personal, almost subversive, force that enables us to transcend life's hardships." It's not a far step, according to Carlin, from "Let's Misbehave" to "Let's Go Crazy."

In Carlin's view, *Red Hot + Blue*'s musical agenda perfectly fits its political agenda. As the Broadway tradition became hackneyed and was supplanted by rock and roll, so too is a tired rock scene revitalizing itself by absorbing international folk musics. It seems time, as part of the international visionary trend in pop music, to re-absorb Cole Porter into the pop mainstream and relearn the social messages in his lyrics.

To hear Carlin tell it, you'd think Porter was Kurt Weill. *The Red Hot + Blue* project is not another "appropriation" technique like those used by visual artists. It's a serious attempt to focus artistic means on "the real social issues of our time: world peace, the environment, free speech, human rights and self-determination, the unequal distribution of wealth, and the terrible and tragic AIDS epidemic." (The notes alternate AIDS slogans like "AIDS is not a punishment" with Porter's "Use your mentality, wake up to reality.") Well, it's a dandy thesis, if a bit heavy an agenda for the man who wrote "Anything Goes"; but despite its ups and downs, *Red Hot + Blue* is remarkably successful as social and aesthetic polemic. What's more, it has a lot of good music.

To be sure, there isn't much here for Cole purists to be thrilled about. Melodies and harmonies are bent and flattened, rhythms are given a hip-hop twitch, and even Porter's precious witty lyrics are tampered with. Musically, it's a crackpot scheme. Porter's compositions were always good grist for jazz, but jazz had its own subversive sophistication for setting rich harmonies to Afro-inflected rhythms.

See PORTER, page 27

MUSIC FUTURES

DEVELOPING ARTIST SPOTLIGHT

TRIXTER
Trixter

CELINE DION
Unison

HI FIVE
High Five

LOWEN & NAVARRO
Walking On A Wire

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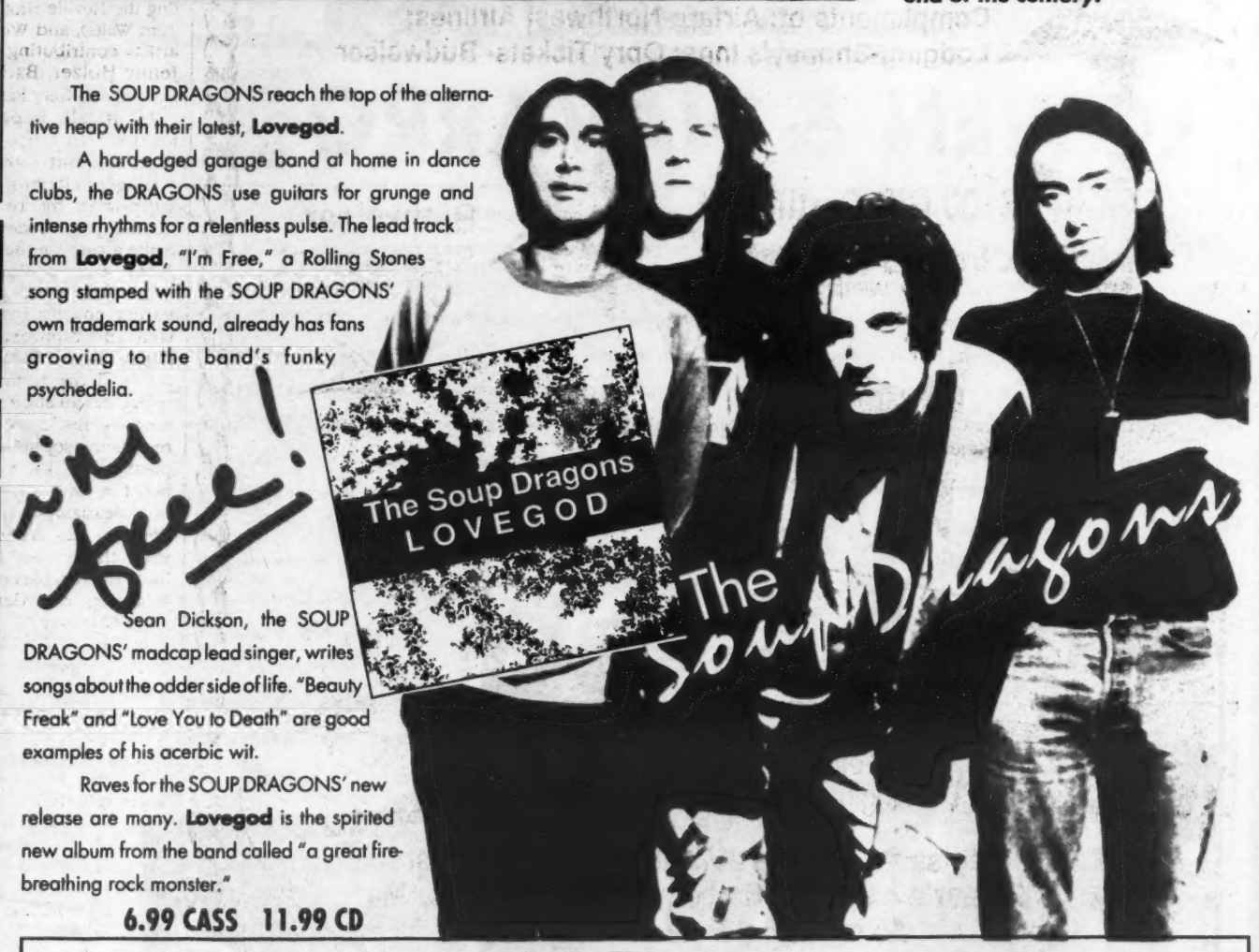

The SOUP DRAGONS reach the top of the alternative heap with their latest, **Lovegod**.

A hard-edged garage band at home in dance clubs, the DRAGONS use guitars for grunge and intense rhythms for a relentless pulse. The lead track from **Lovegod**, "I'm Free," a Rolling Stones song stamped with the SOUP DRAGONS' own trademark sound, already has fans grooving to the band's funky psychedelia.

I'm free!

Sean Dickson, the SOUP DRAGONS' madcap lead singer, writes songs about the odder side of life. "Beauty Freak" and "Love You to Death" are good examples of his acerbic wit.

Raves for the SOUP DRAGONS' new release are many. **Lovegod** is the spirited new album from the band called "a great fire-breathing rock monster."

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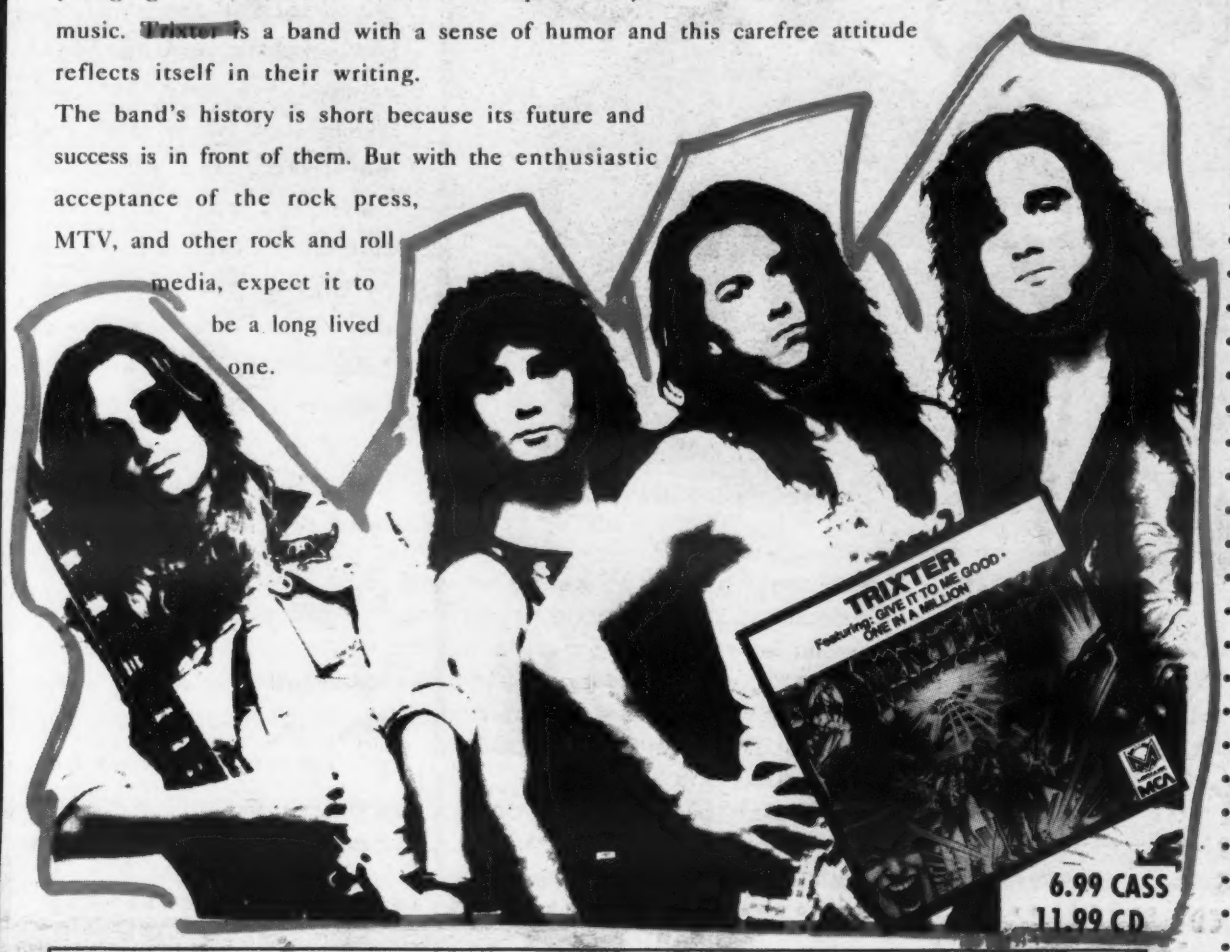
Trixter

Trixter, in its present lineup have been together for five years, since their early teens. Trixter is a band with something positive to communicate about the experience of growing up in America. The album is a collection of well crafted rock and pop gems. Listening to the album, strength follows strength, as a work which belies their young ages unfolds to the listener. The personality of the band comes through in the music. Trixter is a band with a sense of humor and this carefree attitude reflects itself in their writing.

The band's history is short because its future and success is in front of them. But with the enthusiastic acceptance of the rock press, MTV, and other rock and roll media, expect it to be a long lived one.



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career. CELINE has already won fifteen Felix awards (
equivalent of the Grammy), along with countless other a
Europe and worldwide. Her last release, *Incognito*, chum
Number One hits in Canada. *Unison* is sure to continu CE
success story. ¶ "(If There Was) Any Other "Way," the all
release, is destined to be a major hit song. It is this type o
balladry that makes CELINE one of the most t female
in the business. *Unison* is sure to garner CELINE DION
national acclaim she so richly deserves.

LOWEN & NAVARRO

Picture the Odd Couple, Felix and Oscar, as a singing duo and you're on the right track toward figuring out Eric Lowen and Dan Navarro. Eric is tall and blonde, while Dan is shorter and dark-haired; Eric's voice is a smooth tenor while Dan's is deep and throaty. And they claim they don't get along. But their strength as a songwriting team is evident.

Their first success together was the song "We Belong," a Top 5 smash for Pat Benatar. Next, they worked with the Bangles, Dave Edmunds and Nile Rodgers. And now it's time for their own release.

Walking on a Wire showcases LOWEN & NAVARRO'S craft— constructing emotional and elegant songs together. Standout tracks include "What I Make Myself Believe," "Oh Mary," and their own version of "We Belong." The album was produced by Jim Scott (Sting, Robbie Robertson, BoDeans), and features an appearance on two cuts by Navarro's cousin David, currently playing for Jane's Addiction.

Their good-natured ribbing aside, pop's Odd Couple are deservedly proud of their first release together. LOWEN & NAVARRO'S **Walking on a Wire** is an exceptional debut.

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lou rawls

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HI-FIVE

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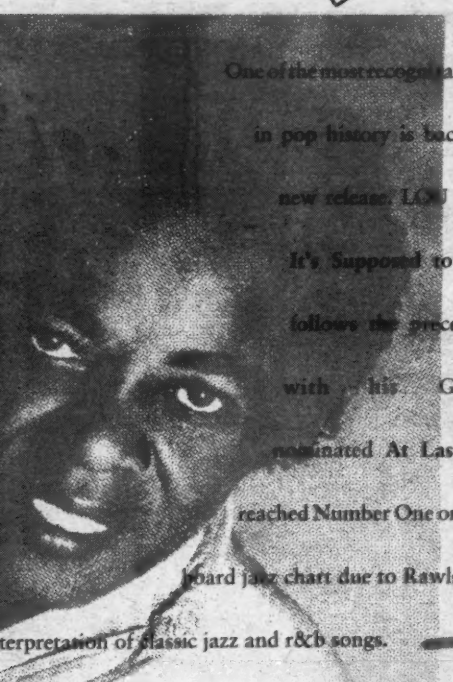
This quintet of fourteen- and fifteen-year-olds are sure to invite favorable comparison to the early Jackson Five with their brand of high-energy pop and r&b. What's more, they bring that classic sound into the new decade by adding hip-hop to the mix.

Their debut single, "I Just Can't Handle It," is sung by "Little Tony" Thompson, one of the group's two lead singers. Tomano Easley handles the rest of the lead vocal duties, while "Poon," Russell and Marcus round out the group.

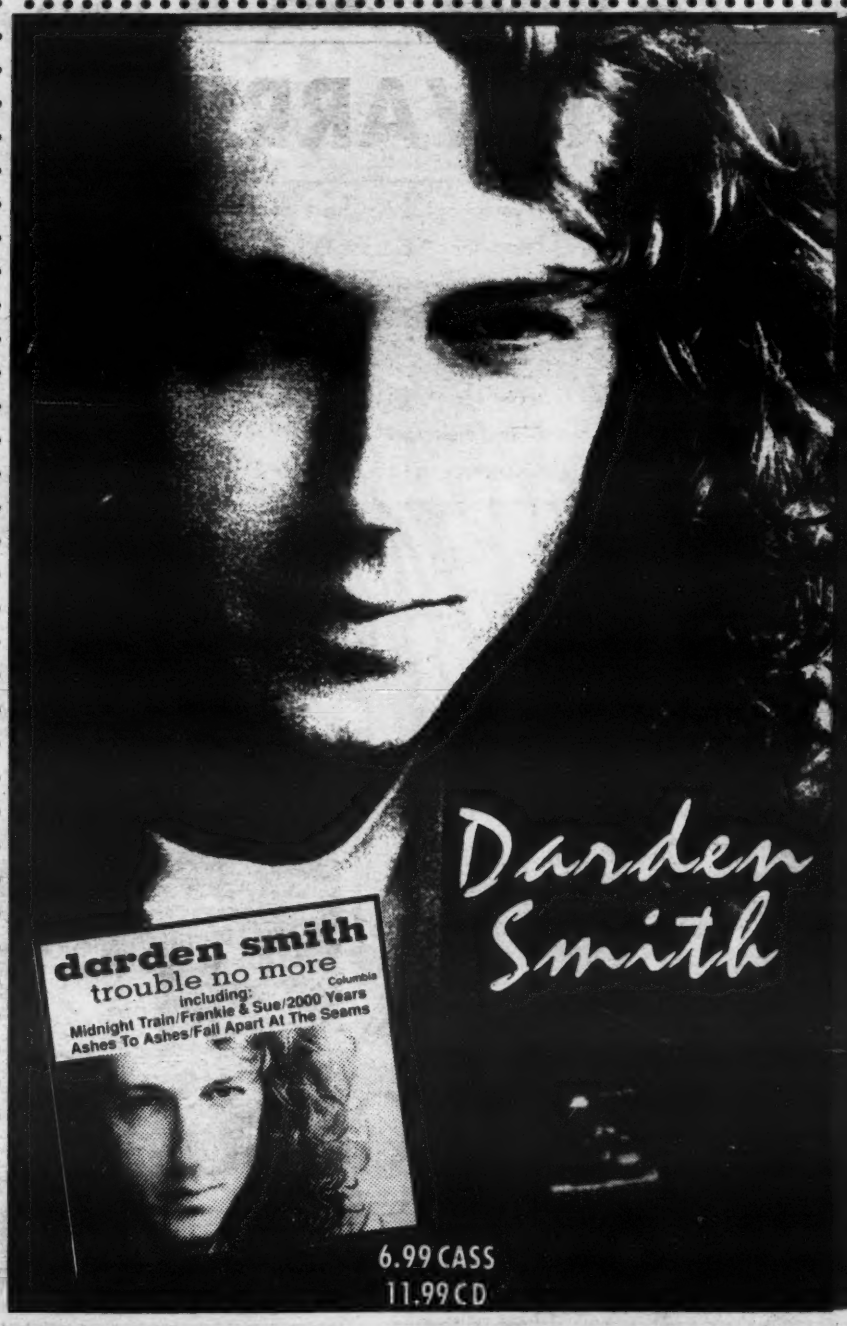
HI-FIVE have a fresh outlook and youthful vigor that is infectious. Look for the group to win audiences of all ages with their self-titled debut.



One of the most recognizable voices in pop history is back with a new release. LOU RAWLS' **It's Supposed to Be Fun** follows the precedent set with his Grammy-nominated **At Last**, which reached Number One on the Billboard jazz chart due to Rawls' unique interpretation of classic jazz and r&b songs.

On **It's Supposed to Be Fun**, Rawls extends his gratitude many of his contemporaries from the vocal groups of the 0s and '60s. The highlight is "Don't Let Me Be Misunderood," the great Bennie Benjamin song. Rawls lends his full d soulful voice to twelve other r&b gems; in addition, he rforms "The Last Night of the World," from the hit play Miss Saigon," as only he can.

Lou Rawls' heartfelt vocal style is clear proof that he eves **It's Supposed to Be Fun**.



6.99 CASS
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DARDEN SMITH is not your typical singer/songwriter. He gained his experience in the clubs of Austin, Texas, but he's not simply a roots rocker. He spent several years working in Nashville, but he's not simply a country artist. And he attracted extensive college-level attention with **Evidence**, his 1989 collaboration with Britain's Boo Hewerdine, but he's not simply an alternative singer.

What DARDEN SMITH is is an engaging combination of all of these influences. On **Trouble No More**, DARDEN proves his wide-ranging talents. "2000 Years" and "Ashes to Ashes" are stark and direct and will attract alternative listeners; "Midnight Train" and "Fall Apart at the Seams" invite comparison to Springsteen and Mellencamp, and "Frankie and Sue" is offbeat and whimsical. In short, **Trouble No More** should show that DARDEN SMITH is an artist who will appeal to a large variety of listeners.

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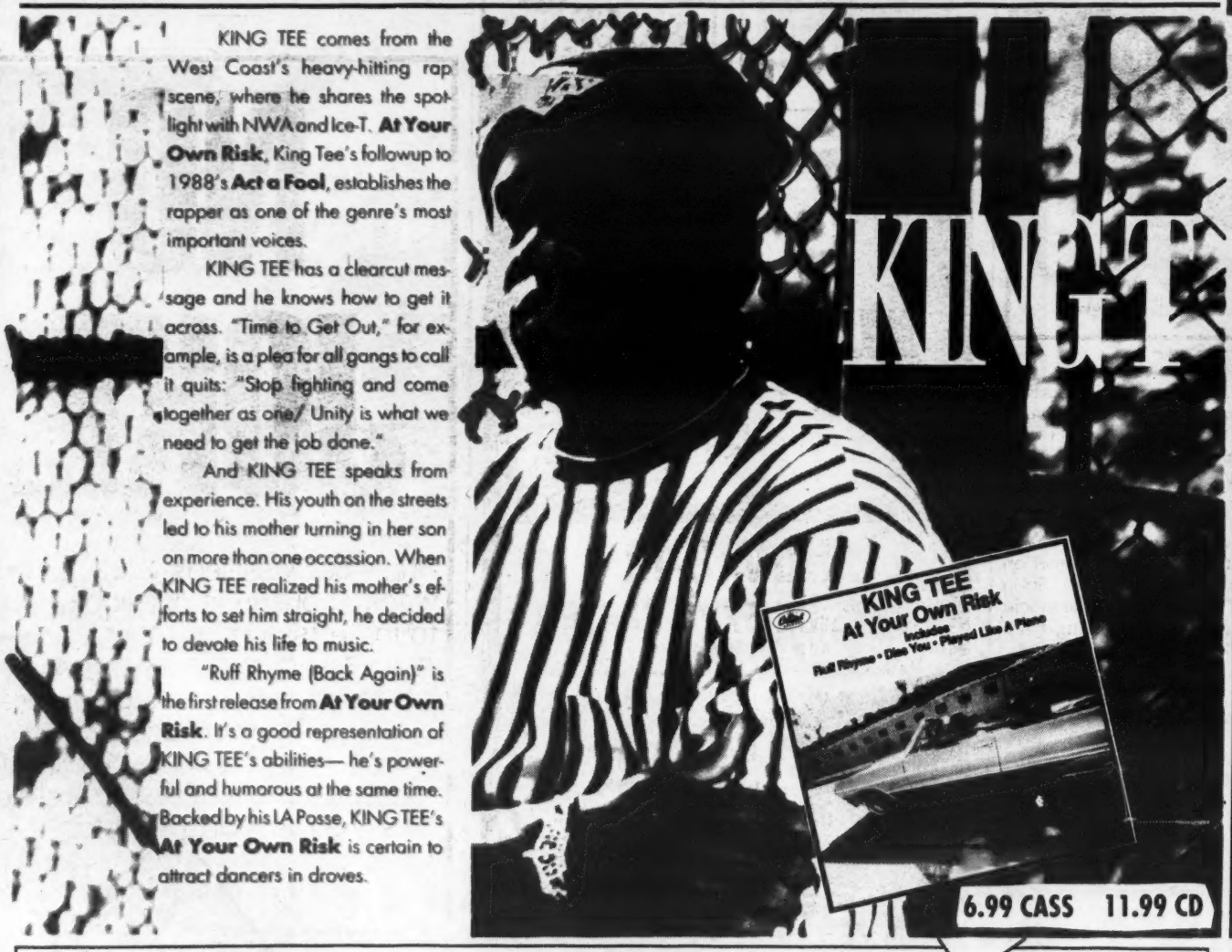
MUSIC FUTURES

■ **Wing and a Prayer** is the best album to date by [illegible]'s popular newcomers the BROKEN HOMES. The band's four members, who claim such diverse influences as Chuck Berry, the Clash and Queen, run the gamut from powerful ("Something's Gotta Give" and "South Central LA") to soulful ("Carry U") to charming ("Lock & Key"). ■ Frontman Michael [illegible] well-known in his hometown for an energetic approach to live performance, which he brings to the new release. His insightful and imaginative songwriting is one of many strong aspects of the Broken Homes. Kreg Ross on guitar, Jimmy Ashhurst on bass, and Michael Graves on drums round out this band's potent sound. ■ THE BROKEN HOMES have already earned a promising following in concert with such groups as Joan Jett, INXS and the Georgia Satellites. **Wing and a Prayer** should further their reputation as a band with a bright future.



KING TEE comes from the West Coast's heavy-hitting rap scene, where he shares the spotlight with NWA and Ice-T. **At Your Own Risk**, King Tee's followup to 1988's **Act a Fool**, establishes the rapper as one of the genre's most important voices.

KING TEE has a clearcut message and he knows how to get it across. "Time to Get Out," for example, is a plea for all gangs to call it quits: "Stop fighting and come together as one/ Unity is what we need to get the job done."

And KING TEE speaks from experience. His youth on the streets led to his mother turning in her son on more than one occassion. When KING TEE realized his mother's efforts to set him straight, he decided to devote his life to music.

"Ruff Rhyme (Back Again)" is the first release from **At Your Own Risk**. It's a good representation of KING TEE's abilities— he's powerful and humorous at the same time. Backed by his LA Posse, KING TEE's **At Your Own Risk** is certain to attract dancers in droves.

DEVELOPING ARTIST SPOTLIGHT

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Porter

Continued from page 22

Bebop outslicked the slicks at their own game. But rock didn't pretend to sophistication. When rock and roll meets Cole Porter, you've got a tradition of deliberately primal self-expression confronting the social and musical conventions it was intended to overthrow.

In *Red Hot + Blue*, the experiment produces some scary mutants, but the album really does tell us a lot about ourselves, both musically and socially. It gives us a good look at Cole Porter, at the state of pop, and at the world we inhabit.

From the hip-hopping beat of Neneh Cherry's opening invocation, you know *Red Hot + Blue* is not going to be straight Cole. She raps, "Spreading faster than an eye could blink/So I had to sit down to take time to think/Of how to spread the word to people all across the land/To make sure they're putting out a helping hand." And this turns into "I've Got You Under My Skin"!

k.d. lang

But Cherry sets a dark tone that, despite a share of sunny moments, extends through the album. At its most absurd, there's U2's black-rain, synth-heavy version of "Night and Day," which sounds like something from the soundtrack of *Blade Runner*. The rap and hip-hop versions of songs by Cherry and the Jungle Brothers are baldly didactic warnings about safe sex, but even so, the hook is always Porter's, and he gives every song another edge. Cherry uses a repeated unstable piano refrain to back her repetition of the title phrase — the words relate as much to dread and sorrow as to disease.

She's not the only singer to give the music a spooky spin. Tom Waits comes on at the beginning of "It's All Right with Me" like a windpipe-perforated Bobcat Goldthwaite, but he settles into a hootchy-kootchy version of the song, backing himself with a whistling, ghostly slide-guitar-like chamberlin.

There are other, equally unlikely successes on the album, where Porter and his interpreters meet halfway and create a remarkable synthesis. The Neville Brothers' "In the Still of the Night" is beautiful not only for Aaron Neville's quavering vibrato but for the doo-wop backing vocals and the bridge that echoes the Four Seasons' "Rag Doll." And Salif Keita takes on the suave tango "Begin the Beguine" in his native Mandinka, rhythmically driving, soulfully full-throated voice, making the song his own, yet somehow more Cole Porter than ever.

David Byrne

Les Negresses Vertes are just as aggressive, and just as successful, with "I Love Paris," and Kirsty MacColl and the Pogues turn "Miss Otis Regrets" into convincing Irish folk. David Byrne's cultural sampling has, for me, become tiresome. The heavy Latinized percussion intro to his "Don't Fence Me In" is a real grabber, but once Byrne starts singing, he might as well be wiggling around in a gaucho Big Suit.

Then there are the "traditional" versions of Porter. Sinéad O'Connor tries and stumbles on a big-band version of "You Do Something to Me," Jody Watley fares slightly better on "After You Who," and k.d. lang is better still with "So in Love" (even if the Thompson Twins come on like a cold shower in the segue with a percussive scratching-synth intro to "Who Wants To Be a Millionaire?")

But the straight-Cole honors have to go to Annie Lennox. Her "Ev'ry Time We Say Goodbye," backed only by piano and, eventually, accordion, is perfectly paced, revealing the heart of the song, and of Porter's art, at every turn of the lyrics.

The whole record contrasts rock-pop style with Porter style. Songs used to tell stories, both in lyrics and in melodies. Now, dance music is about sampled beats, nearly melody-less, with static harmonies (*e.g.*, U2 and the drone bands, Lennox's Eurythmics hit "Sweet Dreams"). Pop these days is about rhythm and texture, not harmony.

What's more, a look and a listen to Porter indicates the current sorry state of songwriting. There are pretty tunes in pop, and rap has restored some of the primacy of language. But does anyone provide the whole package the way Porter does — melody, harmony, rhythm, and lyric all supporting one another? As Lennox sings, "When you're near there's such an air/Of spring about it," you get in a glance the quick juxtaposition of the overflow of feeling running smack into the inexpressible "it." And it's all of a piece.

Which isn't to complain that they don't write them like they used to. Only that Cole Porter was a singular talent. And who could better argue Carlin's case for safe sex as part of sexual liberation rather than puritanism? Porter's songs took pleasure in the physical world even as they transcended it in the flight of language and music. Carlin interprets that metaphor as political. Perhaps that's because there can be no meaningful political action without love, or faith. On *Red Hot + Blue*, some of our best musicians are getting the message as they put out the word. ❑

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HOT DOTS

by Clif Garboden

SATURDAY

Noon (5) Football. BC versus Syracuse.
2:00 (7) Football. Penn State versus West Virginia.
3:00 (4) Basketball. The Los Angeles Lakers versus the San Antonio Spurs.
6:00 (44) Terror by Night (movie). Channel 44 has gotten its hands on the often-aired Basil Rathbone/Nigel Bruce Sherlock Holmes movies. You've seen 'em, but not without a lot of storm-window commercials. Please note: many people think these are British films. Not so. They were made in Hollywood. (Until 7 p.m.)
7:00 (2) The Nat King Cole Show. Repeated from 1957, when television was black-and-white, but, except for this classy variety show, all white. Nat's guests are Ella Fitzgerald and Betty Hutton. (Until 8 p.m.)
7:00 (7) Our Times. A visit with Malden's Fred Leuchter, the nation's only manufacturer of electric chairs and automatic lethal-injection equipment. Not only is business down, the guy's been accused of hanging out with the Holocaust Revisionist Movement. Some life. (Until 8 p.m.)
7:00 (38) Hockey. The Bruins versus the Buffalo Sabres.
7:00 (44) Don Juan (movie). Rhymes with Methuen? John Barrymore stars in this slugs-and-kisses swashbuckler/romance from 1926 — the first silent movie to be released with Vitaphone music and sound effects. (Until 9 p.m.)
7:30 (25) Basketball. The Celts versus the New York Knicks.
8:00 (2) Postcard from Paris. As in, "Psssssst! Zoot alors, monsieur. Désirez-vous un picture of my sister?" Actually, the first of six shows highlighting big cities around the globe. Tonight's Paris jaunt is narrated by British writer Clive James. (Until 9 p.m.)
9:00 (2) Aboard the QE II. British journalist Alan Whicker (remember certain *Monty Python* skits) floats aboard the *Queen Liz Aye Eye* on the first leg of a four-edition South Seas sail. (Until 10 p.m.)
10:00 (2) All About Eve (movie). Bette Davis and Anne Baxter star in Joe Mankiewicz's 1950 psycho-weeper about an aging star and her biggest fan. (Until 12:15 a.m.)
12:15 a.m. (2) Stevie Nicks: Rock a Little. A 1987 concert from Colorado. (Until 1:15 a.m.)

SUNDAY

1:00 (4) Football. The Pats versus the Philadelphia Eagles. How about we move the Pats to, say, Bangor. The people up there would love the attention, and the kids would have less opportunity to get arrested.
2:00 (25) Desperately Seeking Susan (movie). The best thing Madonna ever did. Also starring Rosanna Arquette. (Until 4 p.m.)
4:00 (4) Football. The Buffalo Bills versus the Cleveland Browns.
4:00 (7) Football. The Chicago Bears versus the Tampa Bay Buccaneers.
7:00 (56) Voters' Guide. John Hines, Judy Jarvis, and the *News at 10* team interview 16 candidates for statewide office. More froth and mush from a bunch of people whose judgment is so bad they think that holding public office is a valid way of life. A feather in WLVI's hat, though, when you remember that there's a referendum question on the ballot about TV giving free and equal time to candidates. Channel 56 is just about the first station in the country to offer it. (Until 10 p.m.)
9:00 (2) Masterpiece Theatre: *The Ginger Tree*, part four. The winds of political change signal a threat to Kentaro's life. (Until 10 p.m.)
9:00 (4) Three Men and a Baby (movie). Blockbuster vacuity starring Ted Danson, Tom Selleck, and Steve Guttenberg as swinging bachelors caring for an infant. Flawlessly scatological and directed by Leonard Nimoy. (Until 11 p.m.)
9:00 (5) The Last Best Year (movie). How Jill Clayburgh avoided being in this is a miracle. Description? Take it, Channel 5 Program Schedule! "Two wounded women — a doctor who is careful not to get too involved and her patient, dying before she has fully lived — discover a deeper joy in the life they have as their friendship grows. Mary Tyler Moore and Bernadette Peters star." Oh, barf barf. (Until 11 p.m.)
9:00 (7) Fatal Attraction (movie). Not a good movie. People thought it was a good movie because most movies are horrible these days. If this movie had been made in 1968, people would have laughed at it. Glenn Close hounds Michael Douglas until his wife shoots her in the bathroom like a common Mafia kingpin. (Until 11:30 p.m.)
10:00 (2) Mystery: *Mother Love*, part two. Repeated from last week. Diana Rigg is very scary in this production about a psych-mom and her unhealthy devotion to her remarkably well-adjusted son. One of the best *Mystery* sets in memory. (Until 11 p.m.)
11:00 (2) Fawlty Towers: *A Touch of Class* and *The Builders*. Repeated from last week. At last a WGBH program-scheduling gambit we approve of. John Cleese as Basil Fawlty, hotel manager, gives us something to watch besides back-to-back episodes of *Hawaii Five-O*. (Until midnight.)
11:00 (38) Ask the Manager. If nobody votes except the candidates, can we do four years with no state government? (Until 11:30 p.m.)
12:35 a.m. (5) Tarzan the Ape Man (movie). From 1932, with Johnny Weissmuller and Maureen "Oh-*Tah*-zin" O'Sullivan. Ungowa! (Or is that, Umgowa?) (Until 2:05 a.m.)

MONDAY

7:30 (38) Hockey. The Bruins versus the New York Rangers.
8:00 (2) Fire on the Rim: *Stories from the Earth*. A survey of nature-based myths and legends from Pacific Rim cultures. (Until 9 p.m.)
8:00 (25) Missing in Action (movie). Chuck Norris kicks Vietnamese butt. Cardboard funny until you realize he's serious. (Until 10 p.m.)
9:00 (2) The American Experience: *The Satellite Sky*. Revisiting the early days of the space race through sci-fi movies, TV specials, news footage, and Soviet media. Looks good. (Until 10 p.m.)
9:00 (4) On Thin Ice: The Tai Babilonia Story (movie). Remember when all America was saying, "Too bad about Tai and Randy"? Well, no big deal, but they made this figure-skating drama out of the ill-fated Olympians' story. Rachel Crawford and Charlie Stratton star, but Tai and Randy do their own routines. (Until 11 p.m.)
9:00 (5) Football. The New York Giants versus the Indianapolis Colts.
10:00 (2) Sentimental Women Need Not Apply: A History of the American Nurse. The story of American nursing from WW1 to the present. (Until 11 p.m.)
11:30 (2) Hopi: Songs of the Fourth World. There are *four* now?! A look at the spiritual tradition of the Hopi Indians. (Until 12:30 a.m.)

TUESDAY

Election Junk. You will not escape. It is useless to resist. The TV stations are going to cover the election as if something good might happen. Channel 4 has scheduled coverage from 7:30 p.m. through a one-hour edition of the news at 11 p.m. (with an hour out at 8 for *Matlock*). Channels 5 and 7 check in at 10 p.m. But they're all going to be screwing up their regular programming all evening to keep us informed. Maybe it's too late, but we have a couple of suggestions about this election thing. First, they ought to have an essay question on the ballot. Like this: "Look, voters, we know we've given you limited and insufficient choices with which to express your opinions. So in 1000 words or less, tell us what you really want." Second, how about a budget-cut checklist instead of Question 3? Every time somebody wants to cap taxes, the crooks in office respond by saying, "Hey, if we do that, we're just going to have to kill some more poor people." Why do we take their word for it? Show us a plain-language list of where the money goes, and let the voters decide whether we should fund legislators' brothers-in-law or feed the homeless. Sample question: would you rather spend $100,000 on textbooks or a State House clock? It doesn't take much imagination to predict the public's response to that one. So who decided to buy the goddamn clock? Screw CLT; it's an atrocious idea. But don't forget: the people you elect are going to steal from you. PS: all the interstate moving companies are backing Silber. (Until the revolution.)
8:00 (2) Nova: *Earthquake!* The exclamation point is hardly necessary. A look at the science of predicting shake-ups. To be repeated on Wednesday at 11:30 p.m. (Until 9 p.m.)
8:00 (25) Basketball. The Celts versus the Chicago Bulls.
8:00 (38) Eye of the Needle (movie). Donald Sutherland and Kate Nelligan star in a 1981 WW2 spy yarn. (Until 10:30 p.m.)
8:00 (56) Stripes (movie). Bill Murray explains the US armed services. (Until 10 p.m.)
9:00 (2) Frontline: *Betting on the Lottery*. The inside story of state lotteries. We've all heard what revenues these no-win contests raise for state governments. What has yet to be calculated is the sales lost from people walking out of convenience stores in disgust because the guy in front of them in line is messing around with Megabucks forms. (Until 10 p.m.)
11:00 (44) Sherlock Holmes and the Secret Weapon (movie). And what does WGBX do with those Rathbone-and-Bruce Holmes films? It runs them late-night. In this one, Holmes and Watson find a kidnapped scientist. (Until 12:10 a.m.)

WEDNESDAY

6:00 (38) Cheers to Boston. Dana Hersey anticipates tomorrow's 200th episode of *Cheers* (which will air on Channel 4 now and on TV-38 someday in syndication) by doing a live broadcast from Boston Bull & Finch Pub, whose exterior appears weekly, but briefly, on the show. (The Pub — a nice bar with a nice bartender — makes tons of money on *Cheers* souvenirs.) (Until 7 p.m.)
7:30 (38) Hockey. The Bruins versus the Montreal Canadiens.
8:00 (2) Live from Lincoln Center: *A Little Night Music*. "Strangers in the Night"; "The Night They Drove Old Dixie Down"; "You and the Night and the Music"; "Goodnight, Irene"; and "Night Moves." But seriously, folks, this is a New York City Opera Production of Stephen Sondheim's musical, starring Sally Anne Howes, Regina Resnik, and George Lee Andrews. (Until 11 p.m.)
8:00 (56) Risky Business (movie). Tom Cruise and Rebecca De Mornay star in a teen-exploitation flick with high production values and some real laughs. If you see only one . . . (Until 10 p.m.)
11:00 (44) The Woman in Green (movie). A foxy lady tracks Holmes. Holmes and Watson confront blackmail. Rathbone and Bruce from 1945. (Until 12:05 a.m.)
11:30 (2) Nova: *Earthquake!* Repeated from Tuesday at 8 p.m.

THURSDAY

8:00 (38) Sharkey's Machine (movie). With Burt Reynolds as a cop. (Until 10:30 p.m.)
9:00 (2) Mystery: *Mother Love*, part three. Helena (Diana Rigg) gets worse. (Until 10 p.m.)
9:00 (4) Cheers. A one-hour episode in honor of its being the series's 200th. Will Diane come back for a walk-on? Not bloody likely. (Until 10 p.m.)
10:00 (2) Fawlty Towers: *The Wedding* and *The Hotel Inspectors*. Basil takes a moral stance. Basil confronts the regulatory authorities. (Until 11 p.m.)
11:00 (44) Sherlock Holmes Dressed To Kill (movie). Pretty much — Holmes always wears the same stuff in these Rathbone/Bruce/Conan Doyle (in narrative extrapolation) movies. But somebody has to recover the Bank of England pound plates. (Until 12:15 a.m.)

FRIDAY

9:00 (2) Hail! Hail! Rock 'n' Roll. The 60th-birthday Chuck Berry career retrospective featuring interviews with Bruce Springsteen, Roy Orbison, Little Richard, and Jerry Lee Lewis. Plus a party-concert with Eric Clapton, Robert Cray, Etta James, Julian Lennon, and Keith Richards.
11:00 (44) Terror by Night (movie). More Basil Rathbone, more Nigel Bruce, and more Sherlock Holmes drama. Death on a train. (Until midnight.)

LISTINGS

Bootsy Collins is at the Channel Thursday.

To place a listing: bring it or send it to Listings, *Boston Phoenix*, 126 Brookline Ave., Boston 02215 at least eight days before the issue in which it would appear. **We can't take any listings over the phone.** There is no charge, but your copy may be rewritten due to space limitations. Include the time of the event (or the hours that a gallery or museum is open to the public), date, place, a description of the event, how much it costs, and a phone number that can be published. Specify whether admission is free; listings will not be published without price information. If the information is for an event or exhibit lasting more than one week, specify the dates of the issues in which you would like the listing to appear. Repeat listings may be deleted due to space limitations.

Theater listings are separate; send them by 2 p.m on Friday to "Play by Play," c/o Bill Marx. Auditions, classes, religious services, reunions, and events requiring advance registration are not listed here: call *Phoenix* Classifieds at 267-1234 to take out an ad. Unsolicited photographs are considered for publication but are not returned to senders.

NOTE: ABSOLUTE LISTINGS DEADLINE IS THURSDAY AT 5 P.M. FOR THE FOLLOWING WEEK'S ISSUE. To be considered for "Hot Tix," the deadline is a week earlier; to be considered for "Next Weekend," two weeks earlier.

EMERGENCIES

BOSTON POLICE: 911
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CAMBRIDGE POLICE: 911
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BROOKLINE FIRE: 730-2277 or, from Brookline, 911
CAMBRIDGE FIRE: 876-5800
SOMERVILLE FIRE: 623-1500

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BOSTON RAPE CRISIS CENTER: 492-RAPE. Immediate and continuing support, medical and legal info, referrals.
RAPE CRISIS HOTLINE serving Greater Lynn and North Shore. Call 595-RAPE for immediate and continuing support, medical and legal information.
ST. ELIZABETH'S HOSPITAL: 789-2666

Clubs

FRIDAY

ANTHONY'S (628-4220), 156 Highland Ave., Somerville. Export Samba Band.
AVENUE C (423-3832), 5 Boylston Pl., Boston. Alternative rock by DJs.
THE AVEROF (354-4500), 1924 Mass Ave, Cambridge. Greek music by the Fantastic Firma.
AXIS (262-2437), 13 Lansdowne St., Boston. Chucklehead, Shockra, Stylie.
BACK BAY HILTON (267-2582), Club Nicole, 40 Dalton St., Boston. Ellen O'Brian and Her Real Time Band.
BOBO'S (322-3550), 296 Main St., Malden. Music by DJ.
BOSTON BEACH CLUB (227-9660), 300 North Marketbuilding, Faneuil Hall Marketplace. Peepers.
BOSTON PARK PLAZA HOTEL (426-2000), 50 Park Plaza, Boston. Pianist Kevin Gibbs. In the Captain's Piano Bar: Rock King.
BOSTON VISTA WALTHAM (290-5600), exit 27A off Rte. 128, Waltham. Music by DJs.
BUNRATTY'S (254-9820), 186 Harvard Ave., Allston. Voodoo Dolls, Plan 9, Grand Theft Auto.
THE CHANNEL (451-1905), 25 Necco St., Boston. "All-Star Celebrity Jam," featuring members of Bon Jovi, Alice Cooper, Little Caesar, Enuff-Z-Nuff, Dirty White Boy, and Totem.
CHRISTOPHER'S (876-9180), 1920 Mass Ave, Cambridge. At 8:30 and 10:30 p.m., Martin Sexton.
CITI (262-2424), 15 Lansdowne St., Boston. Music by DJs.
CITYSIDE (742-7390), Faneuil Hall Marketplace, Boston. Storm Dogs.
CLUB 3 (623-6957), 608 Somerville Ave., Somerville. Shy Five, Little Alex, Playhouse Republic.
COLONIAL HILTON (245-9300), exit 42 off Rte. 128, Lynnfield. At 6 p.m., Matt Johnson.
COPPERFIELD'S (956-2833), 98 Brookline Ave., Boston. Leslie Buck and the Change.
CRICKET'S (720-5570), 101 Faneuil Hall Marketplace, Boston. At 5 p.m., Mark Clayton; at 7 p.m., a capella group Night Magic.
ED BURKE'S (232-2191), 808 Huntington Ave., Boston. Heavy Metal Horns.
EDIBLE REX (508-667-6393), 251 Old Concord Rd., Billerica. Big Blues Meanies, the Point, Nor'easters.
FOUR SEASONS HOTEL, 200 Boylston St., Boston. At 6 p.m., Bert Seager; at 8:30 p.m., Bob Winter.
GREEN STREET STATION (522-0792), 131 Green St., Jamaica Plain. Monkey Mind, Bobhouse.
GROVER'S (508-927-7121), 392 Cabot St., Beverly. Farrenheit.
HARBOR CLUB (426-8600), 145 Northern Ave., Boston. Dance music by DJ.
HARPER'S FERRY (254-9743), 158 Brighton Ave., Allston. Memphis Rockabilly.
HUB CLUB (451-6999), 533 Washington St., Boston. "International World Party."
JOHNNY D'S (776-9667), 17 Holland St., Somerville. Anson Funderburgh and the Rockets, featuring Sam Myers.
LAI LAI RESTAURANT (876-7000), 700 Mass Ave, Cambridge. Call for information.
LE MERIDIEN (451-1900), 250 Franklin St., Boston. In Cafe Fleuri: the Joe Morocco Trio. In Julien: pianist Geoff Hicks.
LENOX HOTEL (536-7676), Diamond Jim's Piano Bar, 710 Boylston St., Copley Sq., Boston. Call for information.
LILY'S (720-5570), Faneuil Hall Marketplace, South Canopy, Boston. In the Piano Bar: at noon, Brian Walkley; at 7 p.m., Mark Clayton. In the Cafe: at 5 p.m., Bob Tallala.
LIMERICK'S (350-7975), 33 Batterymarch St., Boston. Call for information.
MAN RAY (864-0400), 21 Brookline St., Cambridge. Progressive and alternative dance music. Progressive music by DJ.
ME & THEE COFFEEHOUSE (631-8987), 28 Mugford St., Marblehead. Northern Lights.
MIDWAY CAFE (524-9038), 3496 Washington St., Jamaica Plain. Professor Harp and the Showman.
MIDDLE EAST RESTAURANT (354-8238), 472 Mass Ave, Cambridge. Northwind.
MIDNIGHT COURT (338-7187), 164 Milk St., Boston. Call for information.
NAMELESS COFFEE HOUSE (864-1630), Zero Church St., Cambridge.
NIGHTSTAGE (497-8200), 823 Main St., Cambridge. Figures on a Beach, Hiding in Public, Life in Between.
OLD VIENNA KAFFEEHAUS (508-898-2231), 22 South St., Westborough. Call for information.
ON BROADWAY (623-9532), Cabot Farms Terrace Room, 880 Broadway, Somerville. Non-smoking and non-alcoholic club with dance music.
PARADISE (254-2052), 967 Comm Ave, Boston. Lemonheads, H.P. Zinker, Medicine Ball (18+ show).
PASSIM (492-7679), 47 Palmer St., Cambridge. Aztec Two Step, Hugh Blumenthal.
PLOUGH AND STARS (492-9653), 912 Mass Ave, Cambridge. Call for information.
THE RAT (536-2750), 528 Comm Ave, Boston. Stranglehold, Ex-Girlfriends.
REGATTABAR (864-1200) 1 Bennett St., Harvard Sq., Cambridge. Shirley Horn Trio.
ROYAL SONESTA (421-5437), 200 Clarendon St., Boston. Suzanne Davis Trio.
ROXY (227-7699), 279 Tremont St., Boston. Nelcey Boswell, the White Heat Swing Orchestra, the Roxy Dancers.
RYLES (876-9330), 212 Hampshire St., Cambridge. Upstairs: Call for information. Downstairs: Herman Johnson Quartet.
SCULLERS, Guest Quarters Suite Hotel (783-0090), 400 Soldiers Field Rd., Boston. Mose Allison.
SIT 'N BULL PUB (508-897-7232), 163 Main St., Maynard. Weeping Willie.
THE TAM (277-0982), 1648 Beacon St.,

Continued on page 30

Clubs

GOOD TIME BLUES

SHIRLEY LEWIS
EXPEREE-ANCE
Appreciation Party
Friday, Nov.30, 1990 at the Sheraton Grand Tara Ballroom
50 Ferncroft Rd., Danvers, Mass.
(508)777-2500
Cocktails & Hors d'oeuvres
Black Tie: 8 p.m. to Midnight
Tickets: $25
SPECIAL GUEST APPEARANCE
For Tickets call:
(508)465-1165 or (508)465-2387
or at Mr. Music
128 Harvard Ave., Allston, MA 02134
(617)783-1609

edible rex
restaurant • nightclub
Fri., Nov. 2 BIG BLUES MEANIES
THE POINT • NOR'EASTERS
Sat., Nov. 3 DIGNEY FIGNUS
NEVER SO FEW • BUZZSAW FRISBY
Fri., Nov. 9 Reggae dance party AMBASSA
Sat., Nov. 10 TRIBE
MISS XANNA DON'T & THE WILLIN
Sat., Nov. 17 FREQUENCY
Sat., Nov. 24 • 18+ THE PACT
Fri., Nov. 30 LAURIE SARGENT
Sat., Dec. 1 TOYS FOR TOTS BENEFIT
Fri., Dec. 7 BAND THAT TIME FORGOT
SERVING BOSTON'S BEST ORIGINAL MUSIC OUTSIDE BOSTON
251 Old Concord Rd. Billerica
508 667-6393

THE WESTERN FRONT
343 WESTERN AVE.
CAMBRIDGE • 492-7772
Fri., & Sat., Nov. 2 & 3 I-TONES
Sun., Nov. 4 WILDEST DREAMS
Reggae • R & B • Funk
Tues. & Wed. Nov. 6 & 7 Jazz • Jazz • Jazz
Thurs., Nov. 8 ERROL STRENGTH & THE CONSCIOUS BAND
Fri. & Sat., Nov. 9 & 10 NEW HORIZON
Sun., November 11 MOZAMBA
featuring Bob Moses & Stan Strickland
Every Sat. afternoon 4 - 8 p.m.
Jumpin' Blues Dance Party w/
ROLL WITH IT
Featuring Fine Jamaican Food

NOSTALGIA
formerly BEACHCOMBER
797 Wollaston Beach Blvd.
Quincy — 479-8989
• Friday & Saturday • MARK MORRIS & CAT TUNES
• Sunday • MEMPHIS ROCKABILLY
• Wednesday • 3 bands
• Thursday • ULTRA BLUE
• Friday • THE DRIVE
• Saturday • FARRENHEIT
Proper ID & Dress Required

ED BURKE'S
"Boston's Best Neighborhood Club"
Friday, November 2
Big Band Rockin' R&B Funk
HEAVY METAL HORNS BAND
with PUSH IT GOOD
Saturday, November 3
CHUCK MORRIS & SIDEWALK BLUES with PART TIME LOVERS
Thursday, November 8
Blind Pig Artist from NYC
LITTLE MIKE & THE TORNADOS
Friday, November 9
11-pce horn driven R & B
ANIMAL TRAIN
Saturday, November 10
Rock Night
BIG TOWN
with THE SUBTERRANEANS
Sunday, November 11
Special Sunday Show
TAYLOR MADE
808 Huntington Ave., Boston 232-2191

GLYNN
PUBLIC HOUSES
WEEKLY ENTERTAINMENT
SERVING HEARTY AMERICAN FARE AND THE CHOICEST SPIRITS
THE BLACK ROSE
160 State Street
Live Entertainment Nightly
THE PURPLE SHAMROCK
One Union Street
Live Entertainment Nightly
THE CLADDAGH
113 Dartmouth Street
Fri. & Sat., Nov 2nd & 3rd • upstairs
Martin O'Malley
Fri., Nov. 2nd • downstairs
Cliffs of Dooneen
CHADWICK PARK
184 High Street
Saturday, November 3rd
Jim Plunket
THE BLACK ROSE Cambridge
Friday, November 2nd Waywards
Saturday, November 3rd Rythmic Cats
Sunday, November 4th Session

Clubs

GROVERS
IN BEVERLY • 392 CABOT ST., RTE 1A
15 MIN. ON 128N • EXIT 20S • (508) 927-7121

Friday, November 2
FARRENHEIT
HEARTS ON FIRE
CRIMSON TEAR

Saturday, November 3
O-POSITVE
INSCAPE • BURNT TOAST

Thursday, November 8
DIGNEY FIGNUS
FORCE OF HABIT
NOT QUITE URBAN

Friday, November 9
MOKARA
COOL BLUE SKY • NEW CITY

Saturday, November 10
THE FOOLS
ARAM ISLAND

COMING SOON TO GROVERS OF BEVERLY!
11/16 Tribe
11/17 Neighborhoods
11/21 Heretix
11/23 Barrence Whitfield
11/24 Ronnie Earl & The Broadcasters
11/30 High Function
12/1 Riders Of The Storm (Doors Tribute)

GROVERS IS NOW SERVING FOOD FROM 6PM UNTIL CLOSING

TICKETS AVAILABLE AT Strawberries
Miller Genuine Draft

CLUB 3
Fri., Nov. 2
SHY FIVE
LITTLE ALEX • PLAYHOUSE REPUBLIC
Sat., Nov. 3
ULTRA BLUE
PIPES
I-INSIDE
Sun., Nov. 4
SILAS JR. & THE HOT RIBS BLUES JAM
Every Sunday • 4-11 pm
Wed., Nov. 7
LANDLORD OF SOUL
ELEVEN A.M. • THE WIGGING JUDY'S
Thurs., Nov. 8
WORLD OF FORMS
THE MOLLY McGUIRES
CLAUDE THOMAS
Fri., Nov. 9
HEAVY METAL HORNS
BLUE HEAVEN • SIGNS OF LIFE
Sat., Nov. 10
HERETIX
EXHIBIT A • MENFOLK
COMING:
11/16 DIGNEY FIGNUS, 11/23 INCREDIBLE CASUALS, 11/24 BIG BLUE MEANIES
608 SOMERVILLE AVE. 623-6957

SPECIAL $6 STUDENT TICKETS AT BOSTON'S #1 COMEDY CLUB!
NICK'S COMEDY STOP
BOSTON'S # 1 COMEDY CLUB
BOSTON GLOBE READERS POLL
ANY FRIDAY EVENING AT 8:30 PM OR SATURDAY AT 8:00 PM, WITH THIS COUPON AND VALID STUDENT ID, ALL TICKETS ARE $6!
EACH CARD GOOD FOR FOUR PERSONS. SUBJECT TO TICKET AVAILABILITY. MUST BE EXCHANGED AT THE BOX OFFICE ONLY.
100 WARRENTON ST. • BOSTON
FOR MORE INFORMATION:
617-482-0930

The Middle East
Sunday, November 4,
2-6 pm rock, free hot dogs
Facts About Rats
Stop Calling Me Frank
The "Butchie Does"-Damaged Goods
7:45 pm rock
Amphetamine Reptile recording artist
Vertigo
Matador recording artist
Railroad Jerk-Cinemascope
featuring former members of Red Wagon, The Bone Horses
Tuesday, November 6, 7:45 pm
from Seattle, C/Z recording artist
The Tone Dogs
Common Ailments of Maturity-Cul de Sac
Wednesday, November 7, 7:45 pm
from San Francisco, Harriet recording artist
X-Tal-Ratsy
Flathead-Jamie Delman
Thursday, November 8, 7:45 pm
Lana and Juli Rae's birthday
Chuck-Dogzilla-Joe
The Studlords
Coming 11/20 : Run Westy Run
every weekend; Fri. & Sat., 7-9:30 pm; see jazz ad.—Fri., 10 pm-2 am; Greek music—Sat., 12-3 pm; Bedrock Brunch (open mic.)—Sat., 3-6 pm; Mike "The Spike"'s Blues Jam—Sat., 10 pm-2 am; Arabic music with belly dancers.
Cambridge ◆ 354-8238 All Shows 18+

BUNRATTY'S GREEN ST. STATION
11/2 THE VOODOO DOLLS
PLAN 9 GRAND THEFT AUTO
11/3 ALL AGES 1:00 P.M.
TOXIC NARCOTIC
PSYCHO-DIOXIN-POST MORTEM SKELETAL ONSLAUGHT
11/3 ANTIFREEZE JAM
22 BANDS-THE SLAVES
HELL TOUPEES-ULTRA BLUE
GANGSTER POSSE AND MORE
11/4 ALL AGES 1:00 P.M.
WRECKING CREW
11/4 BLACK SHEEP 11/5 BUN'S UNPLUGGED FEATURING:
EVOL TWIN
THE PEASANTS
INSTANT FOLK DEATH
11/6 DUMPTRUCK-THE VINDICATORS
11/7 X-TAL 11/8 LOVE IT TO DEATH
BONESAW
11/9 THE NEIGHBORHOODS 11/10 T.H. AND THE WRECKAGE
11/2 MONKEY MIND
BOBHOUSE
11/3 BUTCHY DOES
11/7 18+ SHOW
RUMBLE STILSKIN
11/8 ALL MOD CONS
A TRIBUTE TO THE JAMS
BUZZSAW FRISBEES
THE BARNEYS
11/9 THE SUBTERANIANS
GLASS CULTURE
SIMPSON'S PENGUIN'S
11/10 REVEREND HORTON HEAP
JOEY MARX
186 HARVARD AVE ALLSTON
254-9804 • 254-9820 GREEN LINE
131 GREEN STREET
JAMAICA PLAIN
522-0792 — ORANGE LINE

Continued from page 29

Brookline. Icemen.
T.T. THE BEAR'S PLACE (492-0082), 10 Brookline St., Cambridge. Treat Her Right, Country Bumpkins, Bad Art Ensemble (18+ show).
VENUS de MILO (421-9595), 11 Lansdowne St., Boston. House, funk, hiphop, and progressive music by DJ Jewels.
WATCH CITY COFFEEHOUSE (647-1055), First Parish Church, 50 Church St., Waltham. Carla Sciaky, Fred Koller.
WESTERN FRONT (492-7772), 343 Western Ave., Cambridge. I-Tones.
WESTIN HOTEL (262-9600), 10 Huntington Ave., Boston. In the Turner Fisheries Bar: Randy Gurley Quartet. In the Lobby Lounge: at 5 p.m., Mary M. Morgan.
WILLOW JAZZ CLUB (623-9874), 699 Broadway, Somerville. Call for information.
WINNIE'S PUB, (566-8651) 1691 Tremont St., Boston. Hunter Holmes.
ZANZIBAR (451-1955), 1 Boylston Pl., Boston. Music by DJs.
ZITO'S (227-6736), 60 Devonshire St., Boston. Dancing to music by DJ.

SATURDAY

See Friday listings for phone numbers and addresses.
ANTHONY'S, Somerville. Forrock Band.
THE AVEROF, Cambridge. Greek music by the Fantastic Firma.
BACK BAY HILTON, Club Nicole, Boston. David Whitney and Quintet.
BOBO'S, Malden. Music by DJ.
BOSTON BEACH CLUB, Boston. Shoes.
BOSTON VISTA WALTHAM, Waltham. Music by DJs.
BUNRATTY'S, Allston. Anti-Freeze jam benefit, featuring 12 bands.
CAMBRIDGE BREWING CO. (494-1994), 1 Kendall Sq., Cambridge. George Leh and the Rockin' Shoes.
THE CHANNEL, Boston. Zulus, Beat Surrender, Toe Cutter, Dreams Made Flesh, Bug Juice.
CHRISTOPHER'S, Cambridge. Tricia Langlois.
CITYSIDE, Boston. Boston Baked Blues.
CLUB 3, Somerville. Ultra Blue, Pipes, I-Inside.
COLONIAL HILTON, Lynnfield. At 6 p.m., Matt Johnson.
COPPERFIELD'S, Boston. Leslie Buck and the Change.
CRICKET'S, Boston. Rob Rodgers.
ED BURKE'S, Boston. Chuck Morris and the Sidewalk Blues Band.
EDIBLE REX, Billerica. Digney Fignus, Never So Few, Scatterfield.
EXPRESSION'S SOBER DANCE CLUB (326-3000), 350 Washington St., Dedham. Dance music by DJ.
FOUR SEASONS HOTEL, Boston. At 5 p.m., Bert Seager; at 8:30 p.m., Suzanne Davis, with bassist Charlie La Chapelle.
GREEN STREET STATION, Jamaica Plain. Call for information.
GROVER'S, Beverly. O-Positive.
HARBOR CLUB, Boston. Dance music by DJ.
HARPER'S FERRY, Allston. Barrence Whitfield and the Savages.
HUB CLUB, Boston. Funky Dance Party with DJ Dale Charles.
JOHN HENRY'S HAMMER COFFEE-HOUSE (508-757-2155), 68 Boyce St., Auburn. Aileen and Elkin Thomas.
JOHNNY D'S, Somerville. Kinsey Report.
LE MERIDIEN, Boston. In Cafe Fleuri: the Joe Morocco Quartet. In Julien: pianist David Croham.
LENOX HOTEL, Boston. Call for information.
LILY'S, Boston. In the Piano Bar: at noon, Brian Walkley; at 6 p.m., Phil Harding. In the Cafe: at 10 a.m., Bob Tallala; at 5 p.m., Sean Hurley.
MAN RAY, Cambridge. Progressive and alternative dance music by DJ.
MIDWAY CAFE, Jamaica Plain. Dirtleg.
MIDDLE EAST RESTAURANT, Cambridge. At 3 p.m., "Mike 'the Spike's' Blues Jam"; at 7 p.m., Mandela Jazz Octet; at 10 p.m., Arabic music with belly-dancers.
NAMELESS COFFEE HOUSE, Cambridge. Kristin Kunhardt, Jim Murphy, Dave Elder, Helene Newburg, and host Chris Dunne.
NECCO PLACE (426-7744), 1 Necco St., Boston. Laurie Sargent, We Saw the Wolf, Great Atomic Power.
ON BROADWAY, Somerville. Non-smoking and non-alcoholic club with dance music.
PASSIM, Cambridge. Aztec Two Step, Hugh Blumenthal.
THE RAT, Boston. Mary's Danish.
REGATTABAR, Cambridge. Shirley Horn Trio.
ROXY, Boston. Neicey Boswell, the White Heat Swing Orchestra, the Roxy Dancers.
ROYAL SONESTA, Boston. Bert Seager Jazz Trio.
RYLES, Cambridge. Upstairs: Call for information. Downstairs: Herman Johnson Quartet.
SATURDAY NIGHT IN MARBLEHEAD (639-1969), Church of Saint Andrew, Lafayette St., Marblehead. Fred Koller.
SCULLERS, Boston. Mose Allison.
SIT 'N BULL PUB, Maynard. Bryce Brown Express.
THE TAM, Brookline. Incredible Casuals.
T.T. THE BEAR'S PLACE, Cambridge. Bags, Drumming on Glass, Oilmen (18+ show).
VENUS de MILO, Boston. House music by DJ Jide Max.
WESTERN FRONT, Cambridge. I-Tones.
WESTIN HOTEL, Boston. In the Turner Fisheries Bar: Randy Gurley Quartet. In the Lobby Lounge: at 5 p.m., Mary M. Morgan.
WINNIE'S PUB, Boston. Hunter Holmes.
ZANZIBAR (451-1955), 1 Boylston Pl., Boston. Dick Syatt Singles Party.
ZITO'S, Boston. Dancing to music by DJ.

SUNDAY

See Friday listings for phone numbers and addresses.
ANTHONY'S, Somerville. Amazonas Band.
THE AVEROF, Cambridge. Greek music by the Fantastic Firma.
BOBO'S, Malden. Music by DJ.
BOSTON BEACH CLUB, Boston. Music by DJ Greg Gates.
BUNRATTY'S, Allston. Call for information.
CAMBRIDGE CENTER MARRIOTT (494-6600), 2 Cambridge Center, Cambridge. Singles night.
THE CHANNEL, Boston. Anton Fig, Jack Gavin, Casey Scheurell, Myron Grombacher, Greg Bissonette, and Peter Erskine (all ages show).
CHRISTOPHER'S, Cambridge. Vance Gilbert, Jaime Morton.
CITYSIDE, Boston. Kris Wales.
CLUB 3, Somerville. At 4 p.m., blues jam featuring Silas Jr. and the Hot Ribs.
CRICKET'S, Boston. At 11 a.m., Bob Talalla; at 5 p.m., Brian Walkley Quintet, with special guest Bruce Bartlett.
GREEN STREET STATION, Jamaica Plain. Doug Mascot, Orgy.
HARBOR CLUB, Boston. Dance music by DJ.
JAZZ HAUTE CAFÉ (508-922-2206), 148 Rantoul St., Beverly. Jazz brunch, featuring the Peter Cassino Trio.
JOHN HENRY'S HAMMER COFFEE-HOUSE, Auburn. Folk music singalong.
JOHNNY D'S, Somerville. At 4 p.m., "25 Years Onstage with John Lincoln Wright."
HARPER'S FERRY, Allston. R&B jam, featuring Stovall Brown.
LE MERIDIEN, Boston. In Cafe Fleuri at 11 a.m.: Tom Lindsey and Paul Schmeling.
LILY'S, Boston. In the Piano Bar: at noon, Brian Walkley; at 5 p.m., Phil Harding. In the Cafe: at 10 a.m., Phil Harding.
ME & THEE COFFEEHOUSE, Marblehead. At 4 p.m., Carla Sciaky.
MIDDLE EAST RESTAURANT, Cambridge. At 2 p.m., Facts About Rats, Stop Calling Me Frank, Butchie Does, Damaged Goods; at 7:45 p.m., Vertigo, Railroad Jerk, Cinemascope, Bone Horses.
NIGHTSTAGE, Cambridge. T.S.O.L.
PASSIM, Cambridge. Aztec Two Step, Hugh Blumenthal.
REGATTABAR, Cambridge. John Abercrombie/Marc Johnson/Peter Erskine Trio.
RYLES, Cambridge. Upstairs: David Azarian. Downstairs: Heavy Metal Horns.
SIT 'N BULL PUB, Maynard. Shecky Meshugena.
THE TAM, Brookline. Hot Like Fire.
WESTERN FRONT, Cambridge. Wildest Dreams.
WESTIN HOTEL, Boston. In the Turner Fisheries Bar: Art Matthews Trio. In the Lobby Lounge: Margie Hobbs.

MONDAY

See Friday listings for phone numbers and addresses.
THE AVEROF, Cambridge. Mitchell Katsoumis and Ensemble.
BOSTON BEACH CLUB, Boston. Music by DJ Greg Gates.
BOSTON VISTA WALTHAM, Waltham. Music by DJs.
BUNRATTY'S, Allston. Call for information.
CANTARES (547-6300), 15 Springfield St., Cambridge. Madeleine Hall and Chris "Stovall" Brown.
THE CHANNEL, Boston. GBH, Aversion, Zug Zug, Sam Black Church (18+ show).
CITYSIDE, Boston. Barney Martin.
CRICKET'S, Boston. Brian Walkley Quintet.
FOUR SEASONS HOTEL, Boston. At 5 p.m., Bert Seager; at 8 p.m., Suzanne Davis.
GREEN STREET STATION, Jamaica Plain. Call for information.
HARPER'S FERRY, Allston. She's Busy.
LE MERIDIEN, Boston. In Julien: pianist Jeffrey Moore.
LILY'S, Boston. In the Piano Bar: at noon, Brian Walkley; at 5 p.m., Phil Harding.
MIDDLE EAST RESTAURANT, Cambridge. Boston Jazz Orchestra.
NECCO PLACE, Boston. "Bring Your Own Demo."
RYLES, Cambridge. Upstairs: Allan Chase Quartet. Downstairs: Robert Moore Quartet.
THE TAM, Brookline. John Payne Quartet and Sax Choir.
T.T. THE BEAR'S PLACE, Cambridge. "Trav'lin' Light," featuring Kristen Hirsh (of Throwing Muses).
WESTIN HOTEL, Boston. In the Turner Fisheries Bar: Art Matthews Trio. In the Lobby Lounge: at 5 p.m., Margie Hobbs.
WINDJAMMER (969-1000), Marriott Hotel, 2345 Comm Ave, Newton. Curioso.
ZANZIBAR, Boston. "Club Z," dance music by DJs (18+ night).

TUESDAY

See Friday listings for phone numbers and addresses.
THE AVEROF, Cambridge. Freddy Elias and Ensemble.
BOSTON BEACH CLUB, Boston. Calypso Hurrican.
BOSTON VISTA WALTHAM, Waltham. Music by DJs.
BUNRATTY'S, Allston. Call for information.
THE CHANNEL, Boston. Dionysus, Lethal Fury, Street Heart, Side Show, Ever Since Then (18+ show).
CITYSIDE, Boston. Bobby Watson.
COPPERFIELD'S, Boston. Bruce Marshall.
CRICKET'S, Boston. At 5 p.m., Mark Clayton; at 8 p.m., a cappella group Night Magic.
FOUR SEASONS HOTEL, Boston. At 5 p.m., Bert Seager; at 8:30 p.m., Bob Winter.
JOHNNY D'S, Somerville. Call for information.
HARBOR CLUB, Boston. Dance music by DJ.
LE MERIDIEN, Boston. In Julien: pianist Jeffrey Moore.
LENOX HOTEL, Boston. At 5:30 p.m., Fernando Argenti; at 8:30 p.m., jazz ensemble.
LILY'S, Boston. In the Piano Bar: at noon, Brian Walkley; at 5 p.m., Phil Harding.
MIDDLE EAST RESTAURANT, Cambridge. Common Ailments of Maturity, Tone Dogs, Cul de Sac.
NECCO PLACE, Boston. Green Magnet School, Laughing Academy.
NIGHTSTAGE, Cambridge. At 7:30 and 10:30 p.m., David Grisman, Pokers.
RYLES, Cambridge. Upstairs: Suzanna Sifter Quartet. Downstairs: Bruce Bartlett Trio.
SCULLERS, Boston. Jan Shapiro Quartet.
THE TAM, Brookline. Dam Builders.
VICEROY (354-0611), 567 Mass Ave, Cambridge. Jam session.
WESTERN FRONT, Cambridge. Jazz night; call for information.
WESTIN HOTEL, Boston. In the Turner Fisheries Bar: Randy Gurley Quartet. In the Lobby Lounge: at 5 p.m., Margie Hobbs.
WHIPPERSNAPPERS (236-0466), 200 Brookline Ave., Boston. "Tin Roof Night," featuring alternative dance music by DJs.
WINDJAMMER, Newton. Curioso.

WEDNESDAY

See Friday listings for phone numbers and addresses.
THE AVEROF, Cambridge. Jimmy Pitsalis and Costas.
AXIS, Boston. Sweet Fa, Lock up, 40 Thieves, Love Pollution (19+ show).
AVENUE C, Boston. Alternative rock by DJs.
BOSTON BEACH CLUB, Boston. Five Gone Mad.s.
BOSTON VISTA WALTHAM, Waltham. Music by DJs.
BUNRATTY'S, Allston. Call for information.
THE CHANNEL, Boston. Social Distortion, Screaming Trees, Hiding in Public (18+ show).
CITYSIDE, Boston. Call for information.
CLUB 3, Somerville. Landlords of Soul, Eleven A.M., Wigging Judys.
COPPERFIELD'S, Boston. Shaken Not Stirred.
CRICKET'S, Boston. At 5 p.m., Phil Harding; at 8 p.m., a cappella group Night Magic.
EDIBLE REX, Billerica. Call for information.
FOUR SEASONS HOTEL, Boston. At 5 p.m., Bert Seager; at 8:30 p.m., Bob Winter.
GREEN STREET STATION, Jamaica Plain. Call for information.
GROVER'S, Beverly. Call for information.
HARBOR CLUB, Boston. Dance music by DJ.
HARPER'S FERRY, Allston. Blues jam, featuring the Rick Russell Band.
HUB CLUB, Boston. High energy house with Djs Paul and Malik (19+ night).
JOHNNY D'S, Somerville. Call for information.
LE MERIDIEN, Boston. In Julien: pianist Jeffrey Moore.
LENOX HOTEL, Boston. At 5:30 p.m., Ellen White; at 8:30 p.m., Dave Cuddy.
LILY'S, Boston. In the Piano Bar: at noon, Brian Walkley; at 5 p.m., Bob Talalla.
MAN RAY, Cambridge. Progressive and alternative dance music (over-18 night).
MIDDLE EAST RESTAURANT, Cambridge. Ratsy, Flathead, Jamie Delman.
NAKED CITY COFFEE HOUSE, (254-4478), 107 Brighton Ave., Allston. Open mike night, featuring Howard Zinn.
NECCO PLACE, Boston. Opening of the art exhibit, "The Open Eye," featuring music by Awake and Dreaming.
REGATTABAR, Cambridge. Cercle Miller Quartet.
RYLES, Cambridge. Upstairs: Straight Ahead. Downstairs: Alain Mallet Group.
SCULLERS, Boston. Nando Lauria Group.
SIT 'N BULL PUB, Maynard. Ronnie Earl blues party.
THE TAM, Brookline. Digney Fignus and the Disciples of Desire.
T.T. THE BEAR'S PLACE, Cambridge. Samples.
VENUS de MILO, Boston. Gay Night.
VICEROY, Cambridge. Jam session.
WESTERN FRONT, Cambridge. Jazz night; call for information.
WESTIN HOTEL, Boston. In the Turner Fisheries Bar: Randy Gurley Quartet. In the Lobby Lounge: at 5 p.m., Margie Hobbs.
WINDJAMMER, Newton. Curioso.

THURSDAY

See Friday listings for phone numbers and addresses.
THE AVEROF, Cambridge. Greek music by the Fantastic Firma.
AVENUE C, Boston. Alternative rock by DJs.
BOBO'S, Malden. Music by DJ.
BOSTON BEACH CLUB, Boston. Jump Street.
BOSTON VISTA WALTHAM, Waltham. Music by DJs.
BUNRATTY'S, Allston. Call for information.
CHANNEL, Boston. Bootsy Collins.
CHRISTOPHER'S, Cambridge. Cozy Sheridan, Ross Robinson.
CITYSIDE, Boston. Robert A. Band.
CLUB 3, Somerville. World of Forms, Molly McGuires, Claude Thomas.
COPPERFIELD'S, Boston. Black-eyed Susans.
CRICKET'S, Boston. At 5 p.m., Marc Clayton; at 7 p.m., Brian Walkley Quintet.

Clubs

EDIBLE REX, Billerica. Call for information.
FOUR SEASONS HOTEL, Boston. At 5 p.m., Bert Seager; at 8:30 p.m., Bob Winter.
GREEN STREET STATION, Jamaica Plain. Call for information.
GROVER'S, Beverly. Call for information.
HARBOR CLUB, Boston. Dance music by DJ.
HARPER'S FERRY, Allston. Benefit for the Delta Blues Museum, featuring Jerry Portnoy, Shirley Lewis, the Rick Russell Band, Stovall Brown, Chuck Morris and the Sidewalk Blues Band, and more.
HUB CLUB, Boston. R&B, house, and reggae dance music by DJ Steve Gousby.
JOHNNY D'S, Somerville. Dan Hicks and His Acoustic Warriors, Bagboys.
LE MERIDIEN, Boston. In Julien: pianist Jeffrey Moore.
LENOX HOTEL, Boston. At 5:30 p.m., Ellen White; at 8:30 p.m., Dave Cuddy.
LILY'S, Boston. In the Piano Bar: at noon, Brian Walkley; at 3 p.m., Bob Talalla; at 7 p.m., Phil Harding.
MIDWAY CAFE, Jamaica Plain. Dirtleg.
MIDDLE EAST RESTAURANT, Cambridge. Chuck, Joe, Studlords.
NECCO PLACE, Boston. Imagine, Red Running.
NIGHTSTAGE, Cambridge. Benefit for children with AIDS, featuring Yellow Man, Sophia George.
PARADISE, Boston. Something Happens.
REGATTABAR, Cambridge. Scott Hamilton Quartet.
ROXY, Boston. Neicey Boswell, the White Heat Swing Orchestra, the Roxy Dancers.
RYLES, Cambridge. Upstairs: "Jazz Tap Session" (see Dance Performance listing). Downstairs: Maria Maria.
SCULLERS, Boston. Kenny Hadley Big Band.
SCOTCH 'N' SIRLOIN (723-3677), 77 Washington St., Boston. Jim Porcella Trio.
SIT 'N BULL PUB, Maynard. Linda Chorney Band.
THE TAM, Brookline. High Function.
T.T. THE BEAR'S PLACE, Cambridge. Energy Orchard.
VENUS de MILO, Boston. Sanddollar Treetops.
WESTERN FRONT, Cambridge. Errol Strength and the Conscious Band.
WESTIN HOTEL, Boston. In the Turner Fisheries Bar: Randy Gurley Quartet. In the Lobby Lounge: at 5 p.m., Margie Hobbs.
WINDJAMMER, Newton. Curioso.
ZITO'S, Boston. Dancing to music by DJ.

FRIDAY

See the previous Friday listings for phone numbers and addresses.
ANTHONY'S, Somerville. Export Samba Band.
AVENUE C, Boston. Alternative rock by DJs.
THE AVEROF, Cambridge. Greek music by the Fantastic Firma.
AXIS, Boston. Call for information.
BACK BAY HILTON, Club Nicole, Boston. Eula Lawrence and Quintet.
BOBO'S, Malden. Music by DJ.
BOSTON BEACH CLUB, Boston. The Limit.
BOSTON VISTA WALTHAM, Waltham. Music by DJs.
BUNRATTY'S, Allston. Call for information.
THE CHANNEL, Boston. Tribe, Figures on a Beach, Savage Garden, Killjoy, Westmorelands.
CHRISTOPHER'S, Cambridge. Miriam, Red.
CITYSIDE, Boston. Call for informatin.
CLUB 3, Somerville. Heavy Metal Horns, Blue Heaven, Signs of Life.
COLONIAL HILTON, Lynnfield. At 6 p.m., Matt Johnson.
COPPERFIELD'S, Boston. 5 Gone Mad.
CRICKET'S, Boston. At 5 p.m., Rob Rodgers; at 7 p.m., a capella group Night Magic.
ED BURKE'S, Boston. Call for information.
EDIBLE REX, Billerica. Call for information.
FOUR SEASONS HOTEL, Boston. At 6 p.m., Bert Seager; at 8:30 p.m., Bob Winter.
GREEN STREET STATION, Jamaica Plain. Call for information.
GROVER'S, Beverly. Call for information.
HARBOR CLUB, Boston. Dance music by DJ.
HARPER'S FERRY, Allston.
HUB CLUB, Boston. "International World Party."
JOHNNY D'S, Somerville. Call for information.
LE MERIDIEN Boston. In Cafe Fleuri: the Joe Morocco Trio. In Julien: pianist Geoff Hicks.
LENOX HOTEL, Boston. At 5:30 p.m., Brian Walkley; at 8:30 p.m., Dave Cuddy.
LILY'S, Boston. In the Piano Bar: at noon, Brian Walkley; at 5 p.m., Phil Harding. In the Cafe: at 5 p.m., Bob Talalla.
MAN RAY, Cambridge. Progressive and alternative dance music.
ME & THEE COFFEEHOUSE, Marblehead. Bill Staines.
MIDWAY CAFE, Jamaica Plain. Loiterers.
MIDDLE EAST RESTAURANT, Cambridge. Ken Vandermark Group, Debris.
NAMELESS COFFEE HOUSE, Cambridge. Call for information.
NECCO PLACE, Boston. Big Train, Clairvoyance, Crabdaddy.
PASSIM, Cambridge. Call for information.
THE RAT, Boston. Call for information.
REGATTABAR, Cambridge. Scott Hamilton Quartet.
ROXY, Boston. Neicey Boswell, the White Heat Swing Orchestra, the Roxy Dancers.
ROYAL SONESTA, Boston. Suzanne Davis Trio.
RYLES, Cambridge. Upstairs: Igor Butman Group. Downstairs: Herman Johnson Quartet.
SCULLERS, Boston. Louis Bellson Quartet.
SIT 'N BULL PUB, Maynard. Bobby Watson Band.
THE TAM, Brookline. Chuck.
T.T. THE BEAR'S PLACE, Cambridge. Walkers.
VENUS de MILO, Boston. House, funk, hiphop, and progressive music by DJ Jewels.
WESTERN FRONT, Cambridge. New Horizon.
WESTIN HOTEL, Boston. In the Turner Fisheries Bar: Randy Gurley Quartet. In the Lobby Lounge: at 5 p.m., Mary M. Morgan.
WINDJAMMER, Newton. Curioso.
WINNIE'S PUB, Boston. J.J. Swede.
ZITO'S, Boston. Dancing to music by DJ.

Comedy

FRIDAY

BACK ALLEY THEATRE (491-8166), 1253 Cambridge St., Cambridge. At 10:30 p.m., ImprovBoston.
CATCH A RISING STAR (661-9687), 30 JFK St., Harvard Sq., Cambridge. At 8:30 p.m. and 11 p.m., Lorne Elliott, Matt Graham, Chris O'Connell.
CLUB CABARET (536-0972), 209 Columbus Ave., Boston. At 8 p.m., improvisational comedy with Guilty Children. Call 648-5963 for reservations.
COMEDY CLUB AT THE CHARLES PLAYHOUSE (423-3222), 76 Warrenton St., Boston. At 8:45 and 10:45 p.m., Mike Donovan, Vinnie Favorito.
COMEDY CONNECTION AT DUCK SOUP (426-6339), 246 Tremont St., Boston. At 8:45 and 10:45 p.m., Jonathan Katz, Bill Campbell.
DICK DOHERTY'S COMEDY CABARET (508-879-7571), Spinazzola's Restaurant, Rte. 9, Framingham. At 9 p.m., Mike McDonald, Wendy Liebman, Ned Gold.
DICK DOHERTY'S COMEDY HUT (491-2422), Aku Aku, 149 Alewife Brook Parkway, No. Cambridge. At 9 p.m., Kevin Knox, Joe Rogan, Darlene Danato.
DICK DOHERTY'S COMEDY LOFT (267-6626), Joseph's II, 30 Torrice Dr., Woburn. At 9 p.m., Larry Norton, Tom Dunham, Stephen Bjork.
DICK DOHERTY'S COMEDY VAULT (267-6626), 124 Boylston St., Boston. At 10 p.m., Angry Tuxedos Improv Company, with John Priest, Karen Nooch.
NICK'S COMEDY STOP (482-0930), 100 Warrenton St., Boston. At 8:30 and 10:30 p.m., D.J. Hazard, Paul Wayne, Kenny Rogerson.
NICK'S COMEDY STOP AT DUCA'S (800-244-5653), Rte. 9, Framingham. At 9 p.m., Billy Martin, Joe Dicaprio, Dennis Regan.
NICK'S COMEDY STOP AT KOWLOON (231-2500), Rte. 1, Saugus. At 8:30 and 10:30 p.m., Teddy Bergeron, Paul D'Angelo, Sue McGinnis.
STEVIE D'S (508-777-7386), Rte. 114, Middleton. At 9 p.m., Bob Seibel, Bob Somerby, Todd Parker.
STITCHES (424-6996), 835 Beacon St., Boston. At 8:30 and 10:30 p.m., Joey Kola, George MacDonald, Jackie Flynn.

SATURDAY

See Friday listings for phone numbers and addresses.
BACK ALLEY THEATRE, Cambridge. At 10:30 p.m., ImprovBoston.
CANTARES, 15 Springfield St., Cambridge. At 8 p.m., Guilty Children. Call 648-5963 for information.
CATCH A RISING STAR, Cambridge. At 7:30, 9:45 p.m., and midnight, Lorne Elliott, Matt Graham, Chris O'Connell.
CHATTERLY'S COMEDY CLUB (227-0828), 200 Atlantic Ave., Boston. Stand-up comedy at 10 p.m.; call for information.
CLUB CABARET, Boston. At 8 p.m., Guilty Children. See listing for Fri.
COMEDY CLUB AT THE CHARLES PLAYHOUSE, Boston. At 8:45 and 10:45 p.m., Jimmy Smith, Vinnie Favorito.
COMEDY CONNECTION AT DUCK SOUP, Boston. At 8:45 and 10:45 p.m., Jonathan Katz, Bill Campbell.
DICK DOHERTY'S COMEDY CABARET, Framingham. At 9 p.m., Mike McDonald, Wendy Liebman, Ned Gold.
DICK DOHERTY'S COMEDY HUT, No. Cambridge. At 8 and 10:30 p.m., Kevin Knox, Joe Rogan, Darlene Danato.
DICK DOHERTY'S COMEDY LOFT, Woburn. At 9 p.m., Larry Norton, Tom Dunham, Stephen Bjork.
DICK DOHERTY'S COMEDY VAULT, Boston. At 10 p.m., Tom Dunham, John White, Karen Boil, Paul Giligan, Karen Nooch.
NICK'S COMEDY STOP, Boston. At 8, 10, and 11:30 p.m., John Pinette, Jim Lauletta, Paul Wayne, Kenny Rogerson.
NICK'S COMEDY STOP AT DUCA'S, Framingham. At 9 p.m., Billy Martin, Joe Dicaprio, Dennis Regan.
NICK'S COMEDY STOP AT KOWLOON, Saugus. At 8:30 and 10:30 p.m., Teddy Bergeron, Paul D'Angelo, Sue McGinnis, Robbie Printz.
PLAY IT AGAIN SAM'S (232-4242), 1314 Comm Ave, Brighton. Call for information.
STEVIE D'S, Middleton. At 8 and 10:30 p.m., Bob Seibel, Bob Somerby, Todd Parker.
STITCHES, Boston. At 8:30 and 10:30 p.m., Joe Kola, George MacDonald, Jackie Flynn.
WESTBOROUGH MARRIOTT (508) 366-5511, Rtes. 495 and 9, Westborough. Call for information.

SUNDAY

See Friday listings for phone numbers and addresses.
BILL'S BAR (421-9678), 5.5 Lansdowne St., Boston. At 9:30 p.m., comedy skits and improv by the Act.
CATCH A RISING STAR, Cambridge. At 8:30 p.m., Lorne Elliott, Matt Graham, Chris O'Connell.
COMEDY CLUB AT THE CHARLES PLAYHOUSE, Boston. At 8:45 p.m., "Tony V Comedy Showcase."
COMEDY CONNECTION AT DUCK SOUP, Boston. At 8:45 p.m., Jonathan Katz.
NICK'S COMEDY STOP, Boston. At 8:45 p.m., Kevin Knox, Caito & Moran, Paul Wayne, Joe Dicaprio.
NICK'S COMEDY STOP AT DUCA'S, Framingham. At 8:30 p.m., Billy Martin, Brian Powers, Bobby Keene, Dennis Regan.
NICK'S COMEDY STOP AT KOWLOON, Saugus. At 8:30 p.m., Paul D'Angelo, Dennis Stocker, Jim Lauletta, Teddy Bergeron.
STITCHES, Boston. At 9 p.m., open-mike night, with Steve Trilling.

MONDAY

See Friday listings for phone numbers and addresses.
CATCH A RISING STAR, Cambridge. At 8:30 p.m., open-mike night.
COMEDY CONNECTION AT DUCK SOUP, Boston. At 8:45 p.m., Chris Zito, Caito & Moran, Paul Taylor.
NICK'S COMEDY STOP, Boston. At 8:45 p.m., open-mike night, with Billy Martin.
STITCHES, Boston. At 9 p.m., Kenny Rogerson, Robert Holmes.

TUESDAY

See Friday listings for phone numbers and addresses.
ALFREDO'S (267-8799), 36 Great Rd., Acton. At 9 p.m., Vinnie Favorito, Robbit Printz.
ARBOR HOUSE (524-8080), 131 Mortan St., Jamaica Plain. At 9 p.m., Dick Doherty, Tom Clark, Todd Parker.
CATCH A RISING STAR, Cambridge. At 8:30 p.m., open-mike night.
COMEDY CLUB AT THE CHARLES PLAYHOUSE, Boston. At 8:45 p.m., "D.J. Hazard Teams and Troupes."
COMEDY CONNECTION AT DUCK SOUP, Boston. At 8:45 p.m., Anthony Clark and the Boston Comedy Showcase.
NICK'S COMEDY STOP, Boston. At 8:45 p.m., Paul D'Angelo, Dave Fitzgerald, Tom Dunham, Al Ducharme.
RYLES (876-9330), 212 Hampshire St., Cambridge. At 8 p.m., ImprovBoston.
STITCHES, Boston. At 9 p.m., Frank Santos, "R-Rated Hypnotist."

WEDNESDAY

See Friday listings for phone numbers and addresses.
CATCH A RISING STAR, Cambridge. At 8:30 p.m., Carol Siskind, Wendy Liebman, Jennifer Hoag.
CHEEKS (290-5600), Boston Vista Waltham Hotel, exit 27A off Rte. 128, Waltham. At 8:30 p.m., Caito & Moran, Julie Barr, Janine Ditullio.
COMEDY CLUB AT THE CHARLES PLAYHOUSE, Boston. At 8:45 p.m., "Jimmy Smith Comedy Showcase."
COMEDY CONNECTION AT DUCK SOUP, Boston. At 8:45 p.m., Tony V, Chris Zito.
NICK'S COMEDY STOP, Boston. At 8:45 p.m., Larry Repucci, Jay Charbonneau, Al Ducharme, Charles Viracola.
NICK'S COMEDY STOP AT KOWLOON, Saugus. At 8:30 p.m., open mike with Billy Martin.
STITCHES, Boston. At 9 p.m., Diane Ford, Chris Scheno.

THURSDAY

See Friday listings for phone numbers and addresses.
CANTARES, Cambridge. At 8 p.m., comedy sketches with the Act.
CATCH A RISING STAR, Cambridge. At 8:30 p.m., Carol Siskind, Wendy Liebman, Jennifer Hoag.
CLUB CABARET, Boston. At 8 p.m., Guilty Children. See listing for Fri.
COMEDY CLUB AT THE CHARLES PLAYHOUSE, Boston. At 8:45 p.m., Rich Ceisler, Mark Moran.
COMEDY CONNECTION AT DUCK SOUP, Boston. At 8:45 p.m., Anthony Clark, Chris Zito, the J.J. Wright Show.
DICK DOHERTY'S COMEDY LOFT, Woburn. At 9 p.m., open mike night.
NICK'S COMEDY STOP, Boston. At 8:45 p.m., Charles Viracola, Jay Charbonneau.
NICK'S COMEDY STOP AT DUCA'S, Framingham. At 9 p.m., Dave Fitzgerald, Joe Rogan, Tom Dunham.
NICK'S COMEDY STOP AT KOWLOON, Saugus. At 8:30 and 10:30 p.m., Billy Martin, Brian Powers, John Pinette, Al Ducharme.
SOMERVILLE THEATRE, Davis Square, Somerville. At 8 p.m., Rosie O'Donnell; call 720-3434 for tickets and information.
STEVIE D'S, Middleton. At 9 p.m., Reed Rankin, Richie Gold, Dan Marguerita.
STITCHES, Boston. At 9 p.m., Diane Ford, Steve Trilling, John McGuire.
THIS END UP ((628-3325), Rosie's Bar and Grill, 1667 Mass Ave, Cambridge.

FRIDAY

See the previous Friday listings for phone numbers and addresses.
BACK ALLEY THEATRE, Cambridge. At 10:30 p.m., ImprovBoston.
CANTARES, Cambridge. At 8 p.m., Guilty Children. See listing for previous Fri.
CATCH A RISING STAR, Cambridge. At 8:30 and 11 p.m., Carol Siskind, Wendy Liebman, Jennifer Hoag.
CLUB CABARET, Boston. At 8 p.m., Guilty Children. See listing for previous

Continued on page 32

Copperfields
98 Brookline Ave., Boston, MA
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Around the corner from Fenway Park

Fri. & Sat., Nov. 2 & 3 — Leslie Buck & The Change
Tues., Nov. 6 — Bruce Marshall
Wed., Nov. 7 — Shaken Not Stirred
Thurs., Nov. 8 — Black Eyed Susans
Fri. & Sat., Nov. 9 & 10 — 5 gone Mad
Sun., Nov. 11 — Tom & Terry
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Dinner Sun.-Fri., 5:30-10 pm
Saturday, 5-10 pm
Sun., Brunch 11-3:15 pm
Gift Certificates available.

Friday, November 2
THE ICEMEN
Saturday, November 3
INCREDIBLE CASUALS
Sunday, November 4
HOT LIKE FIRE
Monday, November 5
JOHN PAYNE QUARTET & SAX CHOIR
Tuesday, November 6
JAMIE RUBEN'S ACOUSTIC FEST
Wednesday, November 7
DIGNEY FIGNUS & THE DISCIPLES OF DESIRE
Thursday, November 8
HIGH FUNCTION
Friday, November 9
CHUCK
Saturday, November 10
11TH HOUR BAND

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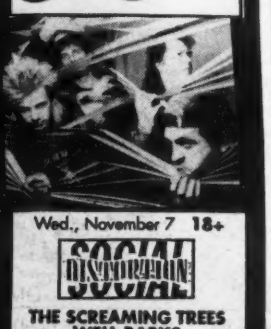
Friday, November 2 18+
THE 1st ANNUAL CELEBRITY JAM
$14/16 DJ Todd

Saturday, November 3
THE ZULUS
with guests TOE CUTTER • BEAT SURRENDER • DREAMS MADE FLESH • BUG JUICE
$5.50 DJ Kenny

Sunday, November 4
13:30 AM SHOW ALL AGES!
ZILDJIAN DAY IN BOSTON
Drum Clinic featuring special celebrity guests
$15 DJ Todd

Monday, November 5 18+
GBH
with guests AVERSION ZUG ZUG • SAM BLACK CHURCH
$6.50/7.50 DJ Mike



Wed., November 7 18+
SOCIAL DISTORTION
THE SCREAMING TREES WELL BABYS
$10.50/11.50 DJ Todd

Thursday, November 8
BOOTSY COLLINS
with RUBBERBAND
$9/10 DJ Todd

Friday, November 9
TRIBE
with guests FIGURES ON A BEACH SAVAGE GARDEN • KILLJOY THE WESTMORELANDS
$6.50/7.50 DJ Todd

Saturday, November 10
JOHN CAFFERTY & THE BEAVER BROWN BAND
with guests THE BREAKDOWN JAMIE RUBIN • MEN OF CLAY
$6.50/7.50 DJ Jinn

Tuesday, November 13 18+
PANTERA PRONG
with guests MIND OVER 4
$6.50/7.50 DJ Mike

Wed., November 14 18+
MOJO NIXON
DEAD MILKMEN
CAVEDOGS
$9.50/10.50 DJ Todd

NOV 15 18+ SHINEHEAD
NOV 16 THINK TREE/CXEMA
NOV 17 THE STOMPERS
NOV 23 THE TEARS
NOV 24 THE NEIGHBORHOODS
NOV 28 18+ HAWKWIND
NOV 29 JOHNNY VAN ZANT
NOV 30 PHYSICAL GRAFFITI
DEC 1 THE BLACK CROWES

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Clubs

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ANSON FUNDERBURGH & THE ROCKETS
featuring SAM MEYERS

Fri., Nov. 9
Supreme Blues Guitarists
RONNIE EARL, SUGAR RAY & THE BROADCASTERS

Sat., Nov. 3 • From Chicago
Downbeats Critics Poll Best Blues Group
KINSEY REPORT w/ BIG DADDY KINSEY

Sat., Nov. 10
from Ithaca, N.Y.
Rock'n Roll Jug Band
COLOR BLIND JAMES EXPERIENCE

Coming: Wed., Nov. 14
Percussion Master
BILLY COBHAM

Sun., Nov. 4
Party Celebrating his 25th year on Stage
JOHN LINCOLN WRIGHT
and friends • 4-11pm

Coming: Thurs., Nov. 15 • From Louisiana
TERRANCE SIMIEN & DEANNA BOGART

Acoustic Series
Tues., Nov. 6 • 8:30pm
The Snackman is Back!
MICHAEL HURLEY
THE WHOMPERS

Coming: Fri., Nov. 16
Polka/Rock
BRAVE COMBO

Weds., Nov. 7
Ska/Funk
SKA'D FOR LIFE
THE HI-HATS

COMING
11/13 MODERN MANDOLIN QUARTET
11/17 LUCKY SEVEN
11/21 HIGH FUNCTION
11/23 PINE TOP PERKINS
11/24 MOZAMBA
11/28 BIM SKALA BIM
11/29 CHUCK
12/5 DELBERT McCLINTON
12/6 C.J. CHENIER

Thurs., Nov. 8
Rare Boston Appearance
DAN HICKS & THE ACOUSTIC WARRIORS
BAG BOYS

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TUES NOV 6 ..... HUMAN NATURE
WED NOV 7 ..... ROLL WITH IT
THURS NOV 8 ..... MADELINE HALL & THE RHYTHM HOUNDS
FRI NOV 9 ..... TIMMY HUGHES BAND
SAT NOV 10 ..... KEVIN CONNOLLY BAND

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Continued from page 31

Fri.

COMEDY CLUB AT THE CHARLES PLAYHOUSE, Boston. At 8:45 and 10:45 p.m., Mike Moto, D.J. Hazard.

COMEDY CONNECTION AT DUCK SOUP, Boston. At 8:45 and 10:45 p.m., Frank Santorelli, Chris Zito, Sue McGinnis.

DICK DOHERTY'S COMEDY CABARET, Framingham. At 9 p.m., Bob Seibel, Chris Sheeno, Stephen Bjork.

DICK DOHERTY'S COMEDY HUT, No. Cambridge. At 9 p.m., Dick Doherty, Tom Clark, Robbie Printz.

DICK DOHERTY'S COMEDY LOFT, Woburn. At 9 p.m., Rich Ceisler, Mary Ellen DePatrilo, Bruce Campbell.

DICK DOHERTY'S COMEDY VAULT, Boston. At 10 p.m., Angry Tuxedos Improv Company, with Mark Schnieder, Ned Gold.

NICK'S COMEDY STOP, Boston. At 8:30 and 10:30 p.m., Steve Sweeney, Jay Charbonneau, Charles Viracola.

NICK'S COMEDY STOP AT DUCA'S, Framingham. At 9 p.m., Dave Fitzgerald, John Pinette, Al Ducharme.

NICK'S COMEDY STOP AT KOWLOON, Saugus. At 8:30 and 10:30 p.m., Phyllis Dillon.

STEVIE D'S, Middleton. At 9 p.m., Reed Rankin, Richie Gold, Dan Marguerita.

STITCHES, Boston. At 8:30 and 10:30 p.m., Diane Ford, Tom Agna, John McGuire.

Dance

PARTICIPATION

FRIDAY

"SINGLES MIX-MINGLE-DANCE PARTY" begins at 8 p.m. in the Days Inn, exit 22 off Rte. 128, Newton. Admission $5, free before 8 p.m.; call (508) 822-4444.

TELESPRINGAR SCANDINAVIAN DANCE PARTY begins at 8 p.m. at the West Medford Congregational Church, 400 High St., Medford. Admission $4; call 625-2764.

LESBIAN/GAY/BI SWING AND BALLROOM DANCE begins 8:15 p.m. at Old Cambridge Baptist Church, 1151 Mass Ave, Cambridge. Foxtrot and swing lessons available. Admission $5; call 661-1792.

6TH ANNUAL IRISH HOLY GHOST FATHERS BENEFIT DANCE begins at 8 p.m. at the Irish Social Club, 119 Park St., West Roxbury. Features music by the Andy Healy Band. Admission $7; call 325-1300.

SINGLES DANCE begins at 7 p.m. at the Holiday Inn Crowne Plaza, Rtes. 2 and 31, Natick. Admission $5; call (508) 485-7113.

BASIC INTERNATIONAL FOLK DANCE, sponsored by the Folk Arts Center, begins at 8 p.m. every Fri. at the United Methodist Church, 421 Common St., Belmont. Admission $4.50, $4 for students; call 491-6084.

CONTRA DANCE, featuring caller Jacob Bloom, begins at 8 p.m. at St. John's Episcopal Church, 74 Pleasant St., Arlington. Admission $4.50; call 648-8230.

SCOTTISH COUNTRY DANCING begins at 8 p.m. at the First Parish Unitarian Church, Weston. Admission $4; call 259-9566.

BOB THOMAS SWING AND BALLROOM DANCES begin at 9:30 p.m. tonight and tomorrow with instruction at 8:30 p.m., at Ballet ETC, 185 Corey Rd., Brookline. Admission $6; call 277-1139.

DICK SYATT SINGLES HOTLINE DANCE PARTY begins at 8 p.m. tonight and Fri. the 9th at the Morgan Hotel, the Lynnway, Lynn. Admission $6, $5 before 8:30 p.m.; call 579-2315.

NEW ENGLAND SINGLES DANCE begins at 8 p.m. at the Sheraton Hotel, exit 30B off Rte. 128, Lexington. Admission $6; call 899-3900.

SATURDAY

BOSTON GAY AND LESBIAN CONTRA GROUP sponsors a dance with caller Chris Ricciotti and music by Open to Suggestion at 7:30 p.m. at the First Church of Jamaica Plain, Centre and Eliot Sts., Jamaica Plain. Admission $5; call 729-9206.

LATIN AND BALLROOM DANCING begins at 9:30 p.m., with instruction at 8:30 p.m., at Ballet ETC, 185 Corey Rd., Brookline. Admission $6; call 277-1139.

FAMILY CONCERTS BY GEMINI begin at 1:30 and 3:30 in Paine Hall, Harvard University, Cambridge. Admission $6; call 491-6083.

NEW ENGLAND SQUARES AND CONTRAS, featuring caller Kate Oesterheld and music by Uncommon Fare, begins at 8 p.m. at the First Unitarian Society, 1326 Washington St. (Rte. 16), West Newton. Admission $4; call 965-2180.

SCANDINAVIAN FOLK DANCE begins at 7:30 p.m. at the Church of Our Saviour, 23 Monmouth St., Brookline. Admission $4, $2 for students; call 277-2496.

SUNDAY

NEW ENGLAND SQUARES AND CONTRAS FAMILY DANCE begins at 2 p.m. at Scout House, 74 Walden St., Concord. Admission $3, $12 maximum per family; call 491-6084.

ISRAELI FOLK DANCE begins at 8 p.m. at Harvard-Radcliffe Hillel, 74 Mt. Auburn St., Cambridge. Admission $2, $1 for students; call 495-4696.

SCOTTISH COUNTRY DANCE begins at 6:30 p.m. at the Church of Our Saviour, 23 Monmouth St., Brookline. Admission $3; call 864-8945.

DICK SYATT SINGLES HOTLINE PARTY begins at 8 p.m. at the Dedham Holiday Inn, exit 15A off Rte. 128, Dedham. Admission $5; call 579-2315.

MONDAY

SCOTTISH COUNTRY DANCE, sponsored by the Royal Scottish Country Dance Society, begins at 8:15 p.m. at 7 Temple St., Central Sq., Cambridge. Admission $4; call 491-6084.

NEW ENGLAND SQUARES AND CONTRAS DANCE, with caller Tony Parkes and music by Yankee Ingenuity, begins at 7:30 p.m. at Scout House, 74 Walden St., Concord. Admission $4.50; call 643-3726.

ISRAELI FOLK DANCE runs from 8 to 10:30 p.m. at Temple B'nai Moshe, 1845 Comm Ave, Brighton. Admission $2; call 787-4381.

TUESDAY

TRADITIONAL IRISH DANCE CLASSES begin weekly at 7:30 p.m. at 855 Comm Ave, Boston University School of Fine Arts, Rm. 106, Boston. Free; call 738-4084.

"SINGLES MIX, MINGLE, AND DANCE PARTY" begins at 8 p.m. in the Sheraton-Tara Hotel, exit 6 off Rte. 128, Braintree. Admission $5, $3 before 8:30 p.m.; call (508) 822-4444.

NEW ENGLAND SQUARE AND CONTRA DANCES begin at 7:30 p.m. at St. John's United Methodist Church, 80 Mt. Auburn St., Watertown. Admission $5; call 354-1340.

DICK SYATT SINGLES HOTLINE DANCE PARTIES begin at 8 p.m. at the Palace, Rte. 99, Saugus (admission $5, free before 10 p.m.) and at the Sheraton Tara Hotel, Rte. 9, Framingham (admission $5, $3 before 8:30 p.m.). Call 579-2315.

WEDNESDAY

ENGLISH COUNTRY DANCE FOLK DANCE begins at 8 p.m. at St. John's United Methodist Church, 80 Mt. Auburn St., Watertown. Admission $5; call 354-1340.

INTERNATIONAL FOLK DANCE begins at 8 p.m. at Fayville Village Hall, Central and Grove Sts., Southborough. Admission $3; call (508) 872-4110.

HUNGARIAN DANCE begins at 8:30 p.m. at Temple B'nai B'rith, Central St., Somerville. Admission $5; call 776-7314.

"DANCE FREEDOM," dancing in a smoke- and alcohol-free environment, begins at 7:30 p.m. at First Congregational Church, 11 Garden St., Cambridge. Admission $5; call 522-6834.

THURSDAY

NEW ENGLAND SQUARE AND CONTRA DANCES begin at 8 p.m. at the VFW Hall, 688 Huron Ave., Cambridge. Admission $5; call 354-1340.

EXPERIENCED INTERNATIONAL FOLK DANCE begins at 8 p.m. at the First Unitarian Church, 404 Concord Ave., Belmont. Admission $4.75; call 491-6084.

SCOTTISH COUNTRY DANCE begins at 8 p.m. at the Universalist Church, 211 Bridge St., Salem. Admission $2; call (508) 745-2229.

DICK SYATT SINGLES HOTLINE DANCE PARTY begins at 8 p.m. at Vincent's at Lombardo's, exit 5A off Rte. 128, Randolph. Admission $7, $5 before 9 p.m.; call 579-2315.

FRIDAY

BALLROOM DANCE PARTY begins at 8:30 p.m. tonight at the Phillips Congregational Church, 111 Mt. Auburn St., Watertown. Admission $7; call (508) 875-1007.

INTERNATIONAL FOLK DANCE PARTY, featuring the Cambridge Folk Orchestra, begins at 8:15 p.m. at St. John's Episcopal Church, 74 Pleasant St., Arlington. Admission $3.50; call 272-0396.

BASIC INTERNATIONAL FOLK DANCE. See listing for previous Fri.

BOB THOMAS SWING DANCE. See listing for previous Fri.

SMOKE- AND ALCOHOL-FREE DANCE. See listing for previous Fri.

DICK SYATT SINGLES HOTLINE DANCE PARTY. See listing for previous Fri.

PERFORMANCE

SATURDAY

NEAR EAST DANCE THEATRE performs at 8 p.m. at New England Life Hall, 225 Clarendon St., Boston. Admission $15; call 776-4394.

TUESDAY

KEN PIERCE BAROQUE DANCE COMPANY performs *The Would-be Gentleman*, by Molière, at 8 p.m. at the Strand Theatre, 543 Columbia Rd., Dorchester. Tickets $8, $5 for children and seniors; call 424-6831.

BALLET GRAN FOLKLORICO DE MEXICO performs at 7:30 p.m. at Southeastern Massachusetts University, Campus Center auditorium, No. Dartmouth. Tickets $7, $3 for children; call (508) 999-8596.

THURSDAY

"JAZZ TAP SESSIONS" features "Percussive Madness," a program with Joshua Hilberman, clogger Ira Bernstein, and drummer Alan Dawson, at 8:30 p.m. at Ryles Jazz Club, Inman Square, Cambridge. Music by an ensemble led by Paul Arslanian. Admission $10; call 776-8915.

LAURA KNOTT DANCE COMPANY performs at 8 p.m. at the Joy of Movement Studio Theatre, 536 Mass Ave, Cambridge. Program includes "Persistent Images," featuring Dan Joyce of Monnale Dance Group/Mark Morris. Tickets $10; call 323-5562.

FRIDAY

DANCE UMBRELLA PRESENTS DANCE COLLECTIVE'S *PIPE DREAM*, a premiere commission performed "in, on, and around a dramatic set of scaffolding." Performances begin at 8 p.m. tonight and tomorrow at the Boston Center for the Arts, Cyclorama, 539 Tremont St., Boston. Admission $12; call (800) 382-8080.

Events

Turn to the Aid and Action listings in the Urban Eye section for information on support groups, health and counseling services, and other programs and events.

FRIDAY

BROOMSTONES CURLING CLUB hosts its open house, featuring matches and instuction, at 138 Rice Rd., Wayland. Hours are 6 to 9 p.m. today, and 1 to 5 p.m. on Sat. and Sun. Free; call 244-0527.

WEAVERS' GUILD OF BOSTON holds its annual exhibit and sale today from 10 a.m. to 8 p.m. and tomorrow until 5 p.m. at the Josiah Smith Barn, 358 Boston Post Rd., Weston. Free; call 926-5897.

WHEELOCK FAMILY THEATRE presents *Alice's Adventures in Wonderland*. Performances begin at 7:30 p.m. tonight, tomorrow, and Fri. the 2nd, and at 3 p.m. tomorrow and Sun. Tickets $8; call 734-5203.

SATURDAY

RUGG ROAD ARTS DISTRICT 4TH ANNUAL OPEN STUDIOS runs from noon to 6 p.m. today and tomorrow at studios at 20-32 Rugg Rd. and 119 Braintree St., Allston. Free; call 782-1247.

WALTHAM MILL ARTISTS' 14TH ANNUAL OPEN STUDIOS runs from 1 to 5 p.m. today and tomorrow at 144 Moody St., Waltham. Free; call 893-9544.

BOSTON BAKED THEATRE PRESENTS *CINDERELLA* for children 4 through 12 and adults. Performances begin today at 1 p.m. and tomorrow at 1 and 3 p.m. at 255 Elm St., Somerville. Tickets $5; call 628-9575.

BEAUTY AND THE BEAST is presented by the Gingerbread Players and Jack at 9:30 and 11:45 a.m. at the North Shore Music Theatre, Dunham Rd., Beverly. Tickets $5.50; call (800) 649-7215.

"RESCUE OF THE STRANDED WHALES" is a demonstration sponsored by the New England Aquarium and held at 2:30 p.m. at the Boston Public Library, Copley Square. Admission free; call 536-5400, x328.

NEW ENGLAND INTERNATIONAL AUTO SHOW runs through Mon. the 12th at the Bayside Exposition Center, 200 Mt. Vernon St., Dorchester. Hours this week are 10 a.m. to 10:30 p.m. today, 11 a.m. to 9 p.m. on Sun., and 1 to 10:30 p.m. Mon. through Fri. Admission $7, $3 for children six to 12, free for children under six. Call 536-8152.

BOSTON SKI AND SPORTS CLUB sponsors tennis parties at 6 p.m. at the Charles River Tennis Club, 135 Wells Ave., Newton. Reservations required. Admission $16, $12 for member; call 789-4070.

WOMEN'S SCIENCE POSTER SESSION runs from 9 a.m. to 4 p.m in Marian Hall, Rm. 249-251, Emmanuel College, 400 the Fenway, Boston. Admission $8 for participants, $5 for spectators; call (508) 521-1327.

LE GRAND DAVID AND HIS OWN SPECTACULAR MAGIC COMPANY perform at 3 p.m. at the Cabot St. Cinema Theatre, 286 Cabot St., Beverly. Tickets $10, $8 for children; call (508) 927-3677.

BROOMSTONES CURLING CLUB. See listing for Fri.

WEAVERS' GUILD OF BOSTON. See listing for Fri.

WHEELOCK FAMILY THEATRE. See listing for Fri.

SUNDAY

ONE GENERATION AFTER, CHILDREN OF HOLOCAUST SURVIVORS, sponsors an Awareness Group Brunch at 10:30 a.m. at the Workmen's Circle Center, 1762 Beacon St., Brookline. Free; call 566-6813.

KENDALL CENTER FOR THE ARTS OPEN STUDIOS runs from noon to 5 p.m. at 226 Beech St., Belmont. Free; call 489-4090.

CHILDREN'S BOOK EXPO '90 runs from 1 to 4 p.m. at the Lexington High School Field House, Waltham St., Lexington. Admission $5; call 862-8571.

SOCIETY OF YOUNG JEWISH PROFESSIONALS sponsors the "Jewish Jungle Party" at 8 p.m. at Zanzibar, 1 Boylston Pl., Boston. Tickets $15, $12 in advance; call 738-7957.

CONSORTIUM OF LOCAL ARTS AGENCIES OF MASS. presents its second annual leadership awards to 11 arts professionals at 6 p.m. at the Science Discovery Museum, 177 Main St., Acton. Free; call 498-9083 for reservations.

MASS. AUDUBON SOCIETY presents a book-signing by educator/naturalist Edith

Sisson at 2 p.m. at Drumlin Farm, South Great Rd., Lincoln. Free with admission ($5, $3 for students). Call 259-9807.
BROOMSTONES CURLING CLUB. See listing for Fri.
WHEELOCK FAMILY THEATRE. See listing for Fri.
RUGG ROAD ARTS DISTRICT 4TH ANNUAL OPEN STUDIOS. See listing for Sat.
WALTHAM MILL ARTISTS' 14TH ANNUAL OPEN STUDIOS. See listing for Sat.
BOSTON BAKED THEATRE PRESENTS *CINDERELLA.* See listing for Sat.
NEW ENGLAND INTERNATIONAL AUTO SHOW. See listing for Sat.

MONDAY

CAMBRIDGE ARTIST DELAINE STRANDBERG presents "Kidcrafts," a colored-pencil workshop for children, at 3:30 p.m. at the Mt. Auburn/Collins Branch Library, 64 Aberdeen Ave., Cambridge. Free; call 498-9065.
"HOW TO PLAY BACKGAMMON," sponsored by the New England Backgammon Club, begins at 6 p.m. at the Sheraton Commander Hotel, 16 Garden St., Cambridge. Free; call 641-2091.
VIRGINIA SLIMS OF NEW ENGLAND TENNIS TOURNAMENT, featuring Steffi Graf, Gabriela Sabatini, Arantxa Sanches Vicario, and other top-seeded women players, runs today through Sun. the 11th at the Worcester Centrum. Call for match times. Tickets $8-$20; call 964-7300.
NEW ENGLAND WAR TAX RESISTANCE CLINIC begins at 7 p.m. at the Community Church, 565 Boylston St., 3rd flr., Boston. Free; call 731-6139.

TUESDAY

WILD-LIFE ARTIST AND NATURALIST ROBERT BATEMAN autographs the recent collection of his work, *An Artist in Nature,* at noon at the Nature Company, 201 Newbury St., Boston. Free; call 247-6800.
AD CLUB "DROP-IN" NIGHT, an open meeting of the Advertising Club of Greater Boston, begins at 6 p.m. at Turner Fisheries, Westin Hotel, Copley Place, 10 Huntington Ave., Boston. Free; call 262-1100.
VIRGINIA SLIMS OF NEW ENGLAND TENNIS TOURNAMENT. See listing for Mon.

WEDNESDAY

"RUSSIAN CABARET," featuring songs, slides, and poetry from turn-of-the-century Russia, begins at 8:30 p.m. at the Boston Architectural Center, 320 Newbury St., Boston. Admission $8; call 235-3711.
OPEN OBSERVATORY NIGHT begins at 8:30 p.m. (weather permitting) on the fifth floor of the College of Liberal Arts, 725 Comm Ave, Boston University, Boston. Includes the lecture "Sailing Under the Sun — A Profile of the Ulysses Space Mission." Members of the Astronomy Department will identify astronomical features which the public may view through telescopes. Free; call 353-2360.
VIRGINIA SLIMS OF NEW ENGLAND TENNIS TOURNAMENT. See listing for Mon.
A TALK ON GLOBAL EDUCATIONAL CURRICULUM by Chhanda Bose, who teaches in India, takes place at 7 p.m. in the Weiner Auditorium of the Kennedy School of Government, Harvard University. Sponsored by the Boston Committee for ASHOKA: Innovators for the Public. Free; call 536-0039.

THURSDAY

OPEN OBSERVATORY NIGHT begins at 7:30 p.m. (weather permitting) on the observatory deck of the Science Center, Wheaton College, Norton. Free; call (508) 285-7722.
VIRGINIA SLIMS OF NEW ENGLAND TENNIS TOURNAMENT. See listing for Mon.

FRIDAY

VIRGINIA SLIMS OF NEW ENGLAND TENNIS TOURNAMENT. See listing for Mon.
WHEELOCK FAMILY THEATRE. See listing for previous Fri.

Fairs

SATURDAY

SALE OF BLACK MEMORABILIA AND COLLECTIBLES, sponsored by Sugar Babes of Boston, runs from 10 a.m. to 6 p.m. today and from noon to 6 p.m. tomorrow at the Morgan Memorial Rehabilitation Center, 1010 Harrison Ave., Roxbury. Admission $3; call 247-3883.
TRADITIONAL COUNTRY FAIR runs from 10 a.m. to 4 p.m. at the Church of the Covenant, Newbury and Berkeley Sts., Boston. Free; call 266-7480.
EIGHTH ANNUAL CRAFT FAIR, sponsored by the Regis College Guild, runs from 10 a.m. to 4 p.m. in the Student Union Hall, 235 Wellesley St., Weston. Proceeds benefit the college's scholarship fund. Admission $2, free for children; call 237-9213.

SUNDAY

CHILDREN'S HEALTH AND FITNESS FAIR, for children ages 5 to 13, begins at 11 a.m. at the Striar Jewish Community Center, 445 Central St., Stoughton. Admission $5 per family; call 341-2016.

Continued on page 34

Clubs

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$5,000 FRIDAY NIGHT BATTLE OF THE BANDS (18+)
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Saturday, November 3
Chameleon Recording Artists...
MARY'S DANISH
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In the Balcony: SAM HILL
Thursday, November 8...18+
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Friday, November 9
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DRUMMING ON GLASS • OILMEN
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BRAHMAN CASTE
THE PROPHETS • POP SMEAR
Mon., Nov. 5 • 8:30pm • 18+
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November		November
FRI	STORM DOGS	11/2
SAT	BOSTON BAKED BLUES	11/3
SUN	KRIS WALES	11/4
MON	BARNEY MARTIN	11/5
TUES	BOBBY WATSON	11/6
WED	NORTH SHORE ACAPELLA	11/7
THUR	ROBERT A. BAND	11/8
FRI	STOVALL BROWN	11/9
SAT	OUT OF THE BLUE	11/10

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LAURIE SARGENT
with guests WE SAW THE WOLF GREAT ATOMIC POWER
Monday, November 5 FREE! 6PM
B.A.L.E. presents
A LOCAL LISTENING PARTY
B.Y.O.D.
(Bring Your Own Demo)
Tuesday, November 6 $4.50
NECCO ROCKS with
GREEN MAGNET SCHOOL and guests
LAUGHING ACADEMY
Free Pizza by D'z & D'z Pizza
Wednesday, November 7
ART OPENING
"ALTERNATIVE SPACE"
with guests AWAKE & DREAMING
Thursday, November 8 $4.50
IMAGINE
with guests RED RUNNING LAYLA STONE
Friday, November 9 $5
BIG TRAIN
with guests CLAIRVOYANCE CRABDADDY
Saturday, November 10
WBCN Nocturnal Emissions Party
Hosted by Albert G.
MARIA EXCOMMUNIKATA
and guests NEMI'S PERIOD
Monday, November 12 FREE! 6PM
B.A.L.E. presents
A LOCAL LISTENING PARTY
B.Y.O.D.
(Bring Your Own Demo)
Tuesday, November 13 $4.50
NECCO ROCKS with
SWAMP OAF
and guests PALE NEPHEWS
Free Pizza by D'z & D'z Pizza
Wednesday, November 14 $2.50
BLUES JAM with
THE KUSTKA BROTHERS BAND
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Continued from page 33

SALE OF BLACK MEMORABILIA AND COLLECTIBLES. See listing for Sat.

FRIDAY

4TH ANNUAL "GREAT NEW ENGLAND FOOD FESTIVAL," sponsored by *Yankee* magazine, runs from noon to 2 p.m. today and 10 a.m. to 2 p.m. tomorrow at in the Great Hall and Upper Rotunda of Faneuil Hall Marketplace, Boston. Free; call 723-4309.

14TH ANNUAL "BOSTON INTERNATIONAL ANTIQUARIAN BOOK FAIR" takes place from 5 to 0 p.m. tonight, noon to 8 p.m. tomorrow, and noon to 6 p.m. on Sun. at the Park Plaza Castle, Arlington St. and Columbus Ave., Boston. Features dealers from the U.S., England, and Canada and first edition, signed copies of works by Anaïs Nin and Henry Miller. Tickets for the weekend are $10 on Fri. and $5 on Sat. and Sun. Call 266-6540.

Music

Leslie Amper plays at Emmanuel Church Sunday.

CLASSICAL

FRIDAY

KURT SANDERLING CONDUCTS THE BOSTON SYMPHONY ORCHESTRA at Symphony Hall, 301 Mass Ave, Boston. The first program includes Mozart's Piano Concert No. 25, featuring soloist Alicia de Larrocha; Beethoven's Symphony No. 6 (*Pastoral*); and the Overture to Haydn's *La fedeltà premiata*. It is performed today at 2 p.m., and tomorrow and Tues. at 8 p.m. The second program includes Mozart's Symphony No. 25 and Shostakovich's Symphony No. 10, performed Thurs. and Sat. the 10th at 8 p.m., and Fri. at 2 p.m. Tickets $18-$47.50; call 266-1492.

MUSICA ANTIQUA KÖLN performs concerts of Baroque music at 8 p.m. Performances take place tonight at Mechanics Hall, 321 Main St., Worcester (tickets $21 and $23; call 508-752-4796), and tomorrow at Jordan Hall, New England Conservatory, 290 Huntington Ave., Boston (tickets $10-$24; call 661-1812).

BOSTON UNIVERSITY SYMPHONY ORCHESTRA, under the musical direction of David Hoose, performs at 8 p.m. at the Tsai Performance Center, 685 Comm Ave, Boston. Tickets $5, $3 for seniors and students; call 353-3345.

EKE INSENERIDE MEESKOOR, a 70-voice male chorus from Fallinn, Estonia, presents a concert of Estonian music at 8 p.m. in Paine Hall, Harvard University, Cambridge. Admission $10, $6 for children; call 259-8192.

"OLD POST ROAD HISTORIC CONCERTS" continue with "A Tale of Two Cities, Part I: Music of 18th-Century Paris," featuring works of Rameau, Leclair, Marais, Teleman, and others at 8 p.m. at the Old South Meeting House, 310 Washington St., Boston. Tickets $10, $6 for seniors and students; call 648-4824.

PIANIST MURRAY PERAHIA performs works of Haydn, Brahms, Chopin, and Liszt at 8 p.m. in Symphony Hall, 301 Mass Ave, Boston. A Bank of Boston Celebrity Series presentation. Tickets $23-$28; call 266-1200.

LA FENICE, AN A CAPPELLA VOCAL ENSEMBLE, performs "Death Be Not Proud — Music for All Souls Day" at 8 p.m. at Lindsay Chapel, Emmanuel Church, 15 Newbury St., Boston. Tickets $9, $6 for seniors and students; call 437-9753.

ORGANIST ADRIAN PARTINGTON, of England's Worcester Cathedral, performs a concert at 12:15 p.m. at Trinity Church, Copley Square, Boston. Free; call 536-0944.

CHAMBER MUSIC IN WATERTOWN presents Marylous Speaker Churchill, violin; Mark Churchill, cello; and Patricia DeVore, piano, at 8 p.m. at the First Parish of Watertown, Church and Summer Sts. Program to include works by Haydn, Brahms, and Ravel. Admission $10, $8 for students and seniors; call 527-0225.

HARVARD RADCLIFFE ORCHESTRA, under the direction of James Yannatos, performs Berlioz's *Symphonie fantastique* and Brahms's Piano Concerto No. 1, featuring soloist Robert Taub. Concert begins at 8 p.m. at Sanders Theatre, Quincy and Kirkland Sts., Cambridge. Tickets $5-$10, $4-$9 in advance; call 864-0500.

SATURDAY

LONGWOOD OPERA, with director J. Scott Brumit and musical director Louise Costigan, presents Verdi's *Rigoletto*, featuring local artists Andrea Bradford, Amelia Broome, Gregory Ciccolo, David Murray, and others. This week's performances take place today at 8 p.m. at the First Unitarian-Universalist Church, 630 Mass Ave, Arlington; on Sun., at 3 p.m. at Christ Episcopal Church, Highland Ave., Needham; and on Fri. the 9th, at 8 p.m. at First Baptist Church, Main and Upham Sts., Melrose. Tickets $10, $8 for seniors; $5 for students; call 484-4172.

JOHN OLIVER CHORALE presents music of Frank Martin, including the US premiere of *Pilate* (1964) and *Requiem* (1972). Concert begins at 8 p.m. at St. Paul's Church, Harvard Square, Bow and Arrow Sts., Cambridge. Tickets $5-$20; call 325-0886.

CARLOS PRIETO and the **MIT SYMPHONY**, under the direction of David Epstein, perform the Elgar Cello Concerto at 8:30 p.m. in Kresge Auditorium, 84 Mass Ave, MIT, Cambridge. Program also includes Ives's *Washington's Birthday* and Schumann's Symphony No. 4. Admission $1; call 253-2906.

BROOKLINE MUSIC SCHOOL presents faculty concerts in Brookline. Guitarist Robert Ward presents a free concert at 3 p.m. at the Main Library 361 Washington St.; flutist Jill Dreeben performs at 8 p.m. at First Parish, 382 Washington St. (admission $2). Call 277-4593.

KURT SANDERLING CONDUCTS THE BOSTON SYMPHONY ORCHESTRA. See listing for Fri.

MUSICA ANTIQUA KÖLN. See listing for Fri.

SUNDAY

CELLIST CARLOS PRIETO performs music of Bach, Shostakovich, Manuel M. Ponce, Manuel Enriquez, and others at 4 p.m. at Hammond Castle Museum, 80 Hesperus Ave., Gloucester. Tickets $15, $12 in advance; call (508) 283-7673.

BELMONT OPEN READINGS present Kodály's Te Deum and Brahms's *Schicksalslied* at 7:30 p.m. at First Armenian Church, 380 Concord Ave., Belmont. Admission $4, $2 for seniors and students; call 484-5942.

CLASSICAL GUITARIST JOHN MURATORE performs at 8 p.m. at the New School of Music, 25 Lowell St., Cambridge. Program to include works by Fernando Sor, Carlos Seixas, Bach, Emilio Pujol, and others. Admission $7; call 492-8105.

ORGANIST JAMES JOHNSON, with Timothy Morrison, trumpet and other brass players from the Boston Symphony Orchestra, presents a program featuring antiphonal works of Giovanni Gabrieli and others. Concert begins at 5:30 p.m. at Adolphus Bush Hall, 29 Kirkland St., Cambridge. Tickets $5; students and seniors $4; call 495-4544.

ISABELLA STUART GARDNER MUSEUM presents a concert at 1:30 p.m. at the Isabella Stewart Gardner Museum, 2 Palace Rd., Boston. Daniel Phillips, violin and viola; Todd Phillips, violin; and Timothy Eddy, cello, perform works by Ravel and Mozart. Free with museum admission ($5; $2.50 for students and seniors); call 566-1401.

"DEBUSSY AND HIS CIRCLE" features pianists Leslie Amper and Randall Hodgkinson and flutist Christopher Krueger at 4 p.m. at Emmanuel Church Library, 15 Newbury St., Boston. Admission $15, $10 for students and seniors; call 536-3356.

PARKWAY CONCERT ORCHESTRA presents a concert at 3 p.m. at Holy Name School Hall, West Roxbury Pkwy., West Roxbury. Admission $4, $3 for students and seniors; call 326-9060.

ASHMONT HILL CHAMBER MUSIC SERIES presents "Music for Horn and Violin," featuring works by Britten and Beethoven, performed by Ellen Jewett, violin; Jean Rife, French horn; Paul Kirby, tenor; and Rachel Goodwin, piano. Tickets $8, $6 for seniors; call 495-1585.

VOLUNTEER CHOIR OF THE CHURCH OF THE ADVENT, under the direction of Mark Dwyer, performs Palestrina's Nunc dimittis, Dufay's Magnificat, and Victoria's *O quam gloriosum* at 6 p.m. at the Church of the Advent's Evenson Benediction. The church is located at Mt. Vernon and Brimmer Sts., Boston. Free; call 523-2377.

NEW SCHOOL OF MUSIC presents a faculty concert at 4 p.m. at the New School of Music, 25 Lowell St., Cambridge. Program to include works by Barber, Bernstein, Copland, Duke, Pasatieri, and other American composers. Free; call 492-8105.

NEWTON SYMPHONY ORCHESTRA, conducted by Ronald Knudsen, performs the world premiere of Charles Fussell's *Wilde*, featuring soloist Sanford Sylvan, Dvorak's *Carnival Overture*, and Mussorgsky's *Pictures at an Exhibition*. Tickets $12-$14; call 965-2555.

LONGWOOD OPERA. See listing for Sat.

MONDAY

PIANIST MIECZYSLAW HORSZOWSKI performs Mozart's *Fantasia* in D minor, Bach's English Suite No. 5, and works of Chopin at 8 p.m. in Sanders Theatre, Quincy and Kirkland Sts., Cambridge. Admission $25, $18 for students and seniors; call 720-3434.

TUESDAY

MUSIC FOR FLUTE, BASSOON, AND HORN by Villa-Lobos, Jan Bach, and Augusta Thomas is performed at 12:15 p.m. at King's Chapel, junct. of School and Tremont St., Boston. Admission by donation; call 227-2155.

KURT SANDERLING CONDUCTS THE BOSTON SYMPHONY ORCHESTRA. See listing for Fri.

WEDNESDAY

PIANIST FREDERICKA KING presents a noontime concert at the French Library, 53 Marlborough St., Boston. Free; call 266-4351.

PIANIST LENNY CAVALLARO performs at 12:30 p.m. at the Federal Reserve Bank of Boston, 600 Atlantic Ave., Boston. Free; call 973-3453.

CELLIST BERNARD GREENHOUSE, VIOLIST LINDA MOSS, and the **ORION STRING QUARTET** perform at 8 p.m. at Sanders Theatre, Quincy and Kirkland Sts., Cambridge. Program to include Mozart's *Hunt* Quartet, K.458; Brahms's Sextet in G, and Bartók's Quartet No. 1. Tickets $15-$18, $10 for students and seniors; call 495-1700.

THURSDAY

MERRIMACK COLLEGE presents recitals at 3:30 p.m. in the library auditorium, junct. of Rtes. 125 and 114, No. Andover. Today's program features baritone David Stoneman and pianist Karen Sauer. Free; call (508) 683-7111, x5114.

NEW ENGLAND CONSERVATORY HONORS GROUP performs at 12:30 p.m. at the Federal Reserve Bank of Boston, 600 Atlantic Ave., Boston. Free; call 973-3453.

HARPSICHORDIST FRANCES CONOVER FITCH is joined by Margaret Daniels for a program of Baroque music and dance at 8 p.m. at the Edward Pickman Hall, 27 Garden St., Cambridge. Free; call 876-0956.

KURT SANDERLING CONDUCTS THE BOSTON SYMPHONY ORCHESTRA. See listing for Fri.

FRIDAY

CANTATA SINGERS AND ENSEMBLE, under the musical direction of David Hoose, perform Mozart's Requiem, Schoenberg's *Vier Stücke*, Richard Strauss's *Zwei Gesänge*, and Max Reger's *Sechs Trauergesänge* and *O Tod, wie bitter bist du*. Concert begins at 8 p.m. in Jordan Hall, New England Conservatory, 290 Huntington Ave., Boston. Tickets $7-$25; call 267-6502.

ALEA III, featuring soprano Judith Kellock, presents "Early and Late Americans," featuring works by Irwin Bazelon, Charles Tomlinson Griffes, Samuel Headrick, and others. Concert begins at 8 p.m. at the Tsai Performance Center, 685 Comm Ave, Boston. Admission $6, $3 for seniors and students; call 353-3340.

KURT SANDERLING CONDUCTS THE BOSTON SYMPHONY ORCHESTRA. See listing for Fri.

LONGWOOD OPERA. See listing for Sat.

POPULAR, ETC.

FRIDAY

BERT JANSCH and **JOHN RENBOURN** perform contemporary folk music at 8 p.m. at the Beal House, Rte. 106, Kingston. Admission $12; call 585-7557.

ROBERT CRAY BAND, featuring the Memphis Horns, performs at 7:30 p.m. at the Wang Center for the Performing Arts, 270 Tremont St., Boston. Tickets $20.50 and $22.50; call 931-2000.

AC/DC performs at 7:30 p.m. at the Worcester Centrum, 50 Foster St., Worcester. Tickets, $18.50; call 931-2000.

COUNT BASIE ORCHESTRA, led by Frank Foster, presents concerts at 8 p.m. Tonight's performance takes place in Durgin Hall, University of Lowell, South Campus, Pawtucket and Wilder Sts., Lowell (tickets $15-$19; call 508-934-4444). Tomorrow's performance takes place at the Music Hall, 28 Chestnut St., Portsmouth, NH. (tickets $16-$23; call

603-436-2400).

SATURDAY

CATIE CURTIS and **BROOKS WILLIAMS** perform at 8 p.m. at the Homegrown Coffeehouse, Great Plain and Dedham Aves., Needham. Admission $8; call 444-7478.

FERRON performs contemporary folk music at 7:30 p.m. at the Opera House, 539 Washington St., Boston. Proceeds benefit the Boston Area Rape Crisis Center. Tickets $15-$19; call 661-1252.

MICHAEL DOUCET and **BEAUSOLEIL** perform Cajun music at 8 p.m. in Denworth Hall, Bradford College, Rte. 125, Bradford. Admission $10; call (508) 372-7161, x229.

SUE FINK performs contemporary folk music at 7:30 p.m. at Crone's Harvest, 761 Centre St., Jamaica Plain. Admission $5; call 983-9529.

COMMUNITY MUSIC CENTER celebrates its 80th anniversary and re-location with a "Happy Birthday Performathon" from 1 to 6 p.m. at 34 Warren Ave., Boston. Free; call 338-2288.

GEMINI performs traditional American and Hungarian folk music at 1:30 and 3:30 p.m. in Paine Hall, Harvard University, Cambridge. Admission 491-6083.

GORDON BOK, ANN MAYO MUIR, AND ED TRICKETT, a traditional folk music trio, perform at 8 p.m. in Paine Hall, Harvard University, Cambridge. Admission $12; call 623-1806.

COUNT BASIE ORCHESTRA. See listing for Sun.

SUNDAY

SOLO PIANIST GEORGE WINSTON presents his "Winter Show" at 7:30 p.m. in Symphony Hall, 301 Mass Ave, Boston. Tickets $19.50; call 266-1492.

BUSKIN & BATTEAU and **SCHOONER FARE** present concerts of contemporary folk music at 3:30 and 7:30 p.m. at Sanders Theatre, Quincy and Kirkland Sts., Cambridge. Tickets $18.50; call 641-1010.

NEW NEW ORLEANS JAZZ BAND presents "The Best of Dixieland" at 3 p.m. at the Museum of Our National Heritage, 33 Marrett Rd., Lexington. Admission $2; call 861-6559.

MONDAY

BERKLEE COLLEGE OF MUSIC presents concerts at 8:15 p.m. at the Berklee Performance Center, 136 Mass Ave, Boston. Tonight, the "Boston Saxophone Workshop Concert" features George Garzone and Steve Mauk. Wed., the "Songwriting Department Faculty Concert" includes pop, rock, folk, R&B, and country music. Tickets $4, $1 for seniors; call 266-1400.

DAVE MILLER AND INNER VOICES perform at 7 p.m. at Cambridge Public Library, 449 Broadway, Cambridge. Free; call 498-9080, x9714.

SOLO PIANIST GEORGE WINSTON. See listing for Sun.

TUESDAY

BUFFALO TOM and **THE DeMOULAS** present a benefit rock concert for the Children's Museum at 8 p.m. at the museum, 300 Congress St., Boston. Space is limited. Tickets $12, $11 in advance; call 424-9266.

IRELAND'S FUREY BROTHERS AND DAVEY ARTHUR perform folk music at 8 p.m. at the Berklee Performance Center, 136 Mass Ave, Boston. Tickets $16; call 266-1400, x261.

WEDNESDAY

"ARMENIAN MUSIC AND ITS INSTRUMENTS" is a lecture and performance by Raffi Meneshian and Arthur Payasian at 10:30 a.m. in Wheatley Hall 1/005, UMass Boston, Harbor Campus, Columbia Point, Dorchester. Free; call 287-6890.

"EVENING JAZZ AT CITYPLACE," presented by the Berklee College of Music, features a concert by the Jackie Beard Group at 6 p.m. in the Artist Foundation's Atrium Performance Space, Transportation Building, 8 Park Plaza, Boston. Free; call 266-1400.

BERKLEE COLLEGE OF MUSIC. See listing for Mon.

THURSDAY

RON GOLDMAN performs contemporary folk music at 8 p.m. at the Cambridge Center for Adult Education, Blacksmith House, 56 Brattle St., Cambridge. Admission $3.50; call 547-6789.

FRIDAY

NATRAJ performs improvisational world music at 8 p.m. at Emmanuel Church, 15 Newbury St., Boston. Bamboo flutist Steve Zorn is a guest artist. Admission $7; call (508) 470-0028.

Poetry & prose

FRIDAY

POETS WILLIAM CORBETT, ADELLE LEIBLEIN, AND TED THOMAS read from their works at 8 p.m. at the Newton Arts Center, 61 Washington Pk., Newtonville. Admission $3; call 964-3424.

"FULL MOON MUSIC LESBIAN & GAY POETRY READING" begins at 7 p.m. at the Boston Living Center, YWCA, 7th floor, 140 Clarendon St., Boston. Features Rudy Kikel, Jesse Mavro, Chris Nealon, and Camille Norton. Free; call 426-4469.

SATURDAY

CHILDREN'S BOOK AUTHOR TED RAND visits the Charlesbank Bookshops, 67 Central St., Wellesley at 10:30 a.m. Free; call 236-7425.

"ART AND POLITICS OF WRITING" is an informal discussion by Jamaica Plain author Zachary Klein at noon at the Connolly Branch Library, 433 Centre St., Jamaica Plain. Free; call 522-1960.

SUNDAY

SOVIET POET BELLA AKHMADULINA reads at 8 p.m. at Old Cambridge Baptist Church, Harvard St., Cambridge. Sponsored by the New England Poetry Club. Admission $5, $3 for members; call 643-0029.

ROBIN BECKER reads from her poetry at 3 p.m. at New Words Bookstore, 186 Hampshire St., Cambridge. Free; call 876-5310.

PAUL BROOKS, author of *The People of Concord: One Year in the Flowering of New England,* begins at 3 p.m. at the Concord Free Library, Concord. Free; call 369-5324.

MONDAY

AUSTRALIAN WRITER JANETTE TURNER HOSPITAL reads from *Dislocations and Charades* at 8 p.m at the Blacksmith House, 56 Brattle St., Cambridge. Admission $2; call 547-6789.

GEORGE V. HIGGINS reads from his new book, *Victories,* at 5 p.m. at Cafe Charles, in the Charlesbank Bookshop, BU Bookstore Mall, Kenmore Square, Boston. Free; call 236-7425.

STONE SOUP POETRY presents a poetry, short fiction, and video exchange to celebrate the premier of *atelier* arts magazine. Program begins at 8 p.m. at Charlie's Tap, Green Street Grill, 280 Green St., Central Square, Cambridge. Cover $3; call 227-0845.

JEOPARDY **HOST ALEX TREBEK** autographs copies of *The Jeopardy Book* at 12:30 p.m. at Lauriat's, Copley Place, Boston. Free; call 823-6300.

TUESDAY

CANADIAN POETS ANN DIAMOND AND MICHAEL HARRIS read at 7:15 p.m. at Bentley College's Graduate Center Commons, Beaver and Forest Sts., Waltham. Free; call 891-2960.

NEW WRITERS COLLECTIVE sponsors a reading by "Wombat" at 8 p.m. at Community Church Bldg., 565 Boylston St., Copley Square, Boston. Open reading follows. Free; call 267-8624.

JEFF SMITH, THE FRUGAL GOURMET, autographs copies of his new cookbook, *The Frugal Gourmet Cooks Your Immigrant Heritage,* at noon at Lauriat's, Copley Place, Boston. Free; call 823-8300.

WEDNESDAY

DANIEL LOMBARDO and **JONATHAN STRONG** read from their works at 8 p.m. at the B.U. Playwrights' Theater, 949 Comm Ave, Boston. Donation $3; call 924-4290.

POETS PETER GIZZI and **CONNELL McGRATH** read from their work at 8 p.m. in the Bartos Theater, MIT Bldg. E15, 20 Ames St., Cambridge. Free; call 253-7894.

POET HOWARD NEMEROV reads from his work at 4:30 p.m. in the Lamont Library Forum Room, Harvard Square, Cambridge. Free; call 496-6031.

LITERARY CRITIC MIEKE BAL of the University of Rochester presents the lecture "The Ways of Narrative" at 5:30 p.m. in the Boston University Castle, 225 Bay State Rd., Boston. Free; call 353-2506.

ELINOR LIPMAN presents a reading at 7:30 p.m. in the Eliot Living Room, Walnut Hill School, 12 Highland St., Natick. Free; call 237-5420.

ROBIN AMIS presents commentary on Boris Mouravieff's *Gnossis* and "esoteric Christianity" at 7:30 p.m. at Seven Stars Bookstore, 58 JFK St., Cambridge. Admission by donation; call (508) 462-0563.

THURSDAY

GORDON PARKS reads from *Voices in the Mirror — An Autobiography,* and is interviewed by WBZ-TV's Liz Walker, at 7:30 p.m. at Old Cambridge Baptist Church, 1256 Mass Ave, Cambridge. Reception and book-signing follow at Harvard Book Store, 1256 Mass Ave, Cambridge. Free; call 524-6696.

KATE RUSHIN AND SUZANNE KEEN read at 8 p.m. in the Upper Common Room, Adams House, Plympton St., Cambridge. Sponsored by the Center for Literary and Cultural Studies. Free; call 495-0738.

JANICE IRVINE celebrates the publication of *Disorders of Desire: Sex and Gender in Modern American Sexology* at 7 p.m. at New Words Bookstore, 186 Hampshire St., Cambridge. Free; call 876-5310.

THE WORKS OF ROBERT LOWELL are read by members of the Winter Company at noon at the Atrium in the China Trade Center, 2 Boylston St., Boston. Free; call 423-6966.

DENNIS McFARLAND, CHRISTOPHER TILGHMAN, and **JOAN WICKERSHAM** read from their fiction selected for inclusion in the *Best American Short Stories 1990* at 6 p.m. at Cambridge Public Library, 449 Broadway, Cambridge. Free; call 498-9080.

FRIDAY

MICHALE PALMER reads from his poetry at 8 p.m. at Boston University's College of Liberal Arts, Rm. 202, 725 Comm Ave, Boston. Free; call 353-2510.

POET MICHAEL PALMER reads from his work at 8 p.m. in the Boston University College of Liberal Arts, Rm. 202, 725 Comm Ave, Boston. Free; call 353-2510.

Talks

FRIDAY

"PYSCHOLOGICAL ISSUES OF THE HOMELESS" is a workshop from 9 a.m. to 4 p.m. at the First Church Congregational, 11 Garden St., Cambridge. Admission $20; call 932-5532.

"THE BUSH DOCTRINE: TO THE BRINK OF WAR IN THE MIDDLE EAST" is a Black Rose Lecture at 8 p.m. at MIT Building 9, Room 150, 105 Mass Ave, Cambridge. Free; call 437-9309.

SATURDAY

"NEGOTIATING FOR FREELANCERS: NEGOTIATING STYLES OF MEN AND WOMEN" is a talk at 2 p.m. at the Graduate Center, Bentley College, Waltham. Admission $10; call 729-8164.

SUNDAY

"A NEW MASSACHUSETTS ON TUESDAY: A STEP FORWARD" is a lecture by *Boston Globe* political correspondent Robert L. Turner at 11 a.m. at the Community Church Center, 565 Boylston St., Boston. Free; call 266-6710.

NEW YORK TIMES **CORRESPONDENT THOMAS L. FRIEDMAN** presents a "Mid-East Update" at at 7:30 p.m. at the Leventhal-Sidman Jewish Community Center, Gosman Campus, 333 Nahanton St., Newton Centre. Admission $12, $8 for seniors and students; call 965-7410, x129.

MONDAY

REPRESENTATIVES OF THE UKRAINIAN GREEN PARTY present and discuss a video about the Chernobyl nuclear accident and industrial pollution in the U.S.S.R. Program takes place at 7 p.m. today at the Friends House, 5 Longfellow Park, Cambridge (call 327-1638), and at 7 p.m. Wed. at the New Bedford Unitarian Church, 71 Eighth St. (call 994-8129). Admission is by donation.

"CAREER FUTURES: JOBS AND INDUSTRIES FOR THE '90s" is a talk at 6 p.m. in C. Walsh Theatre, Suffolk University, 55 Temple St., Boston. Free; call 573-8480.

"CHEMICAL APPROACHES TO ARTIFICIAL PHOTOSYNTHESIS" is a talk at 4 p.m. in the auditorium of the Metcalf Cetner for Science and Engineering, 590 Comm Ave, Boston. Free; call 353-2537.

TUESDAY

"AN INTRODUCTION TO FACIAL FITNESS" is a slide/lecture presentation by Laura Hart at 8:15 p.m. at the Blacksmith House, Cambridge Center for Adult Education, 56 Brattle St., Cambridge. Admission $1.50; call 547-6789.

BONNIE LEADBEATER, ASST. PROFESSOR OF DEVELOPMENTAL PSYCHOLOGY at Yale University presents a "brown-bag" lecture at noon at the Murray Research Center conference room, Radcliffe Yard, Cambridge. The topic is "Interrelations Among Stressors and Protective Factors and Their Effects on the Developmental Outcome of Adolescent Mothers and Their Children." Free; call 495-8140.

"IS THE SOCIOLOGY OF KNOWLEDGE FUNDAMENTALLY MISTAKEN" is a talk at 8 p.m. in the Terrace Lounge, George Sherman Union, 2nd floor ballroom, Boston University, 775 Comm Ave, Boston. Free; call 353-2604.

WEDNESDAY

ACTRESS DIANA RIGG presents the Spencer Memorial Lecture at 4:30 p.m. Longfellow Hall, Radcliffe Yard, Cambridge. Presented by the American Repertory Theatre, the lecture addresses criticism in theatre. Free; call 495-2668.

"ART AND PERSONAL EXPRESSION UNDER TOTALITARIAN RULE" is a slide lecture by Musya Glants, a fellow at the Harvard Russian Research Center, at 8 p.m. at the Blacksmith House, 56 Brattle House, Cambridge. Admission $3; call 547-6789.

"INSIDE APARTHEID: ONE WOMAN'S STRUGGLE" is a talk by Janet Levine at 8 p.m. at Endicott Auditorium, 376 Hale St., Beverly. Free; (508) 927-0585, x2012.

"EL SALVADOR: HUMAN RIGHTS UPDATE" begins at 7:30 p.m. at the Northeastern University Law School, Rm. 97, 400 Huntington Ave., Boston. Recommended donation $3, $1 for students; call 227-9727.

"GOOD, BETTER, BEST — AN INTRODUCTION TO ANTIQUES" is a lecture at 7:30 p.m. in the Parents Lounge, Curry College, 1071 Blue Hill Ave., Milton. Free; call 333-0500, x2129.

"THE ROLE OF THE ISRAELI POLITICAL SYSTEM AND ITS CURRENT CRISIS" is a talk at 7 p.m. at Centerpoint, 1120 Beacon St., Suite G-1, Brookline. Admission $8; call 566-5948.

"WHAT IS AMERICA'S MILITARY MISSION NOW?" is a lecture featuring Kosta Tsipis, director of MIT's program on Science and Technology for International Security, at 8 p.m. at 3 Church St., Cambridge. Free; call 876-9644.

"THE BUSINESS OF MAKING FILMS" is a talk by independent producer Arthur Friedman at 7:30 p.m. in the Founders Room, Pine Manor College, 700 Heath St., Chestnut Hill. Free; call 731-7118.

THURSDAY

"MATERIALS ENGINEERING AND TENNIS: SOME EXPERIENCES DURING A RECENT SABBATICAL IN OSAKA" is a talk at 5:30 p.m. in MIT Rm. E51-311, Wadsworth St. and Memorial Dr., Cambridge. Free; call 253-0167.

"RESILIENCY AMIDST INEQUALITY: Older Women Workers in the United States" is a "brown-bag" talk at 12:30 p.m. in Cheever House, Wellesley College, 828 Washington St., Wellesley. Free; call 431-1453.

BOSTON AREA COLLOQUIUM OF FEMINIST THEORY presents "Reading Diana Fuss on Existentialism: Is there a Place for Experience in the Classroom?," a lecture by Bell Hooks of Oberlin College at the Frost Lounge, Ell Building, Northeastern University, Huntington Ave., Boston. Free; call 437-4964.

"BUT SHE LOOKS JUST LIKE YOU: Issues and Attitudes of Bio-Adoptive Families Including Blended and Extended Families, and Friends" is a talk at 7:30 p.m. in the Pavillion at Bentley College, Forest and Beaver Sts., Waltham. Admission $15; call 227-1336.

FOOD WRITER/HISTORIAN NANCY HARMON JENKINS presents "Samp, Suppawn, and Succotash: What We Don't Know About Indian Food" at 12:15 p.m. at the Old South Meeting House, 310 Washington St., Boston. Tickets $1.75; call 482-6439.

"A WINDOW ON JAPAN" is a lecture at 10:30 a.m. at the Blacksmith House, 56 Brattle St., Cambridge. Admission $1.50; people over 65 $1; call 547-6789.

UNIVERSITY OF LIFE presents "The World History Trilogy, Part Three: King Arthur, Merlin, and the Quest" at 8 p.m. at Presbyterian Church, 32 Harvard St., Brookline. Admission $10; call 923-1432.

"CHALLENGES IN EUROPE BEYOND 1992!" is a talk at 5:30 p.m. at Boston Park Plaza Hotel, 50 Park Plaza, Boston. Admission $10; call 451-2825.

"IN WHOSE BACKYARD: A FORUM ON RACE, ENVIRONMENT, HEALTH, AND ACTIVISM" begins at 7 p.m. in Barnum 008, Tufts University, Medford. Free; call 628-5000, x2261.

Benefits

FRIDAY

"AN EVENING WITH CHAMPIONS," A FIGURE-SKATING EXHIBITION, features Tai Babilonia and Randy Gardner, Holly Cook, Nancy Kerrigan, Tonia Kwiatkowski, and others. Shows take place tonight and tomorrow at 8 p.m. and Sun. at 1 p.m. in Bright Arena, Harvard University, Cambridge. Proceeds benefit the Jimmy Fund. Admission $16, $8 for seniors, children, and students; call 493-8172 or 492-1900.

SATURDAY

CAMBRIDGE CENTER FOR ADULT EDUCATION sponsors an evening of dancing and winetasting to benefit its scholarship fund. Ticket $14, $24 per couple; call 547-6789.

BOOK SALE at the Belmont Public Library, Main Branch, 336 Concord Ave., runs from 10 a.m. to 3 p.m. Free; call 489-3275.

WARMLINES PARENT RESOURCE CENTER presents a fundraising auction and dance at 8 p.m. in Winslow Hall, Lasell Junior College, 1844 Comm Ave, Newton. Admission $10; call 244-6843.

COMBINED JEWISH PHILANTHROPIES SPONSORS BENEFITS FOR OPERATION EXODUS, an international campaign to rescue and resettle Soviet Jews. A casino night begins tonight at 9 p.m. at the Lafayette Hotel, Avenue de Lafayette, Boston (admission $50, $40 in advance; call 330-9535). Tomorrow, a "Walk for Freedom" begins at 1 p.m. at Boston Common. Registration and live entertainment begin at the common at 11:30 a.m. (pledges required; call 330-9575).

AUGUST WILSON is a special guest at the Huntington Theatre Company's "Two Trains Gala" in South Station, Boston. Proceeds will be used to underwrite cast salaries and subsidize the student matinee program. Tickets $125; call 266-7900, x2548.

"AN EVENING WITH CHAMPIONS," A FIGURE-SKATING EXHIBITION. See listing for Fri.

SUNDAY

COOLIDGE CORNER THEATRE presents "Coolidge Cabaret," featuring New York entertainers Spider Saloff and Ricky Ritzel, at 8 p.m. at the Park Plaza Hotel, Boston. Proceeds benefit the Coolidge Corner Theatre Foundation. Tickets $25; call 734-2501.

"AN EVENING WITH CHAMPIONS," A FIGURE-SKATING EXHIBITION. See listing for Fri.

COMBINED JEWISH PHILANTHROPIES SPONSORS BENEFITS FOR OPERATION EXODUS. See listing for Sat.

WEDNESDAY

TED DANSON AND MEMBERS OF THE CAST OF *CHEERS* are special guests at "Cheers for the Harbor and the Bay," a cruise to benefit Save the Harbor/Save the Bay and the American Oceans Campaign. Cruise begins at 12:30 p.m. at the Boston Harbor Hotel, Rowes Wharf. Tickets $30 (including a buffet); call (508) 451-2860.

Jazz

Jazz 'n Sirloin
Every Thursday
Jim Porcella and Friends
Jam Session
8:30-12:30
Scotch 'n Sirloin
77 N. Washington St., Boston
723-3677

Willow Jazz Club
Fri. & Sat. • Nov. 2 & 3
JOEY CALDORAZZO & ADAM NUSSBAUM QUARTET
currently w/Michael Brecker
Sun., Nov. 4
CHASE COLEMAN QUARTET
Mon., Nov. 5
PERSONA
Tues., Nov. 6
PAT LOOMIS QUARTET
Every Wednesday
THE FRINGE
Thurs., Nov. 8
BRUCE GERTZ TRIO
Fri. & Sat. • Nov. 9 & 10
TONY CARELLI GROUP

Reebok Concert Series
NIGHTSTAGE
Best Nightclub —Boston Magazine
Tues., Nov. 6 • 7:30 & 10:30 pm
Experience the "dining music" of the ivory-tickle player
DAVID GRISMAN
with special guest
THE POKERS
Wed., Nov. 14 • 7:30 & 10:30 pm
DAVID BENOIT
823 Main St., Camb., Mass. 497-6200
Tickets available at Nightstage Box Office, Ticketron, Strawberries Records, Out of Town Harvard Sq., Concert Charge 497-1118, Telebon 720-9434

BEST JAZZ CLUB
REGATTABAR
2 Nov Fri 9pm: $9; 11pm: $7
3 Nov Sat 9pm: $11; 11pm: $10
THE SHIRLEY HORN TRIO
4 Nov Sun 7pm: $12; 9pm: $12
THE JOHN ABERCROMBIE MARC JOHNSON PETER ERSKINE TRIO
7 Nov Wed 9pm–1am: $4
CERCIE MILLER QUARTET
8 Nov Thu 9pm–1am: $7
9 Nov Fri 9pm: $8; 11pm: $7
10 Nov Sat 9pm: $10; 11pm: $9
THE SCOTT HAMILTON QUARTET
CONCERTIX 876-7777

THE JAZZ CAFE
fri & sat, nov 2 & 3
at 8 & 10 pm
DAVID AZIRIAN
Sunday Jazz Brunch
11-3 pm
Elegant Unlimited Buffett
Live Entertainment with
PETER CASINO TRIO
$12.95 Adults • $6.95 Children

Jazz at the Middle East
Fri-Sat Dinner Shows
1 show at 7:30 pm only
Tonight!
NIGHTWIND
Sat., Nov. 3
JOHN DIRAC GROUP
Big Band Invasion...
BOSTON JAZZ ORCHESTRA
Mon., Nov. 5
2 shows at 8 & 10 pm
Coming Sunday Nov. 18
FRED HOPKINS/DIEDRE MURRAY QUARTET
Middle East Cafe
427 Mass Ave, Central Sq, Camb.
Tix: Out of Town, TOWER / Jazz 3rd fl.
JazzLine Info: 547-3930

SCULLERS
MOSE ALLISON
Friday – Saturday $12, Friday 10:30 $10
SUNDAY JAZZ BRUNCH; 11-2:30
Tue. & Wed. Shows: 8:30, 10:00 & 11:30 • $3
Tue. 11/6 JAN SHAPIRO QUARTET
Wed. 11/7 NANDO LAURIA GROUP
Nov. 8 KEN HADLEY BIG BAND
Nov. 9 & 10 LOUIE BELLSON
Shows: 8:30 and 10:30
931-2000 Tickets • Parking $1 • Info. 783-0811

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JIMMY SMITH
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GRADY TATE
REUNION QUARTET
AT THE CHARLES HOTEL BALLROOM
SUNDAY NOV 11
AT 7:00 & 9:30PM
TICKETS: $19.50
ALL SEATS RESERVED AT TABLES
AT BOSTIX • STRAWBERRIES • TICKETRON
PHONE CHARGES AT (617) 876-7777

ACTORS/ACTRESSES
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ART LISTINGS

Beth Ladd's Wanderlust, *at the Boston Visual Artists Union*

GALLERIES

Admission to the following galleries is free, unless otherwise noted. In addition to the hours listed here, many galleries are open by appointment.

NEWBURY STREET/ BACK BAY

ALIANZA GALLERY (262-2385), 154 Newbury St., Boston. Mon.-Sat. 10 a.m.-6 p.m., Thurs. until 7 p.m., Sun. noon-5 p.m. Through Nov. 10: "Bruce Lenore — Constructive Neo-Decorativism," decorated raku-fired containers and covered jars.

ALPHA GALLERY (536-4465), 121 Newbury St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Through Nov. 7: sculpture by Elizabeth Mayor.

ANDREA MARQUIT FINE ARTS (859-0190), 207 Newbury St., Boston. Fri.-Sat. 11 a.m.-5 p.m. Nov. 3-Dec. 8: "New Images in Photography," works by eight photographers. Reception Nov. 3, 3-5 p.m.

ARDEN GALLERY (247-0610), 286 Newbury St., Boston. Fri. 10 a.m.-6 p.m., Sat. 11 a.m.-5 p.m. Through Nov. 24: "Cosmic Landscapes," paintings and paperworks incorporating silverleaf and acrylic paint.

ART INSTITUTE OF BOSTON (262-1223), Gallery East, 700 Beacon St., Boston. Mon.-Fri. 9 a.m.-4:30 p.m. Through Nov. 17: annual faculty show.

CHASE GALLERY (859-7222), 173 Newbury St., Boston. Tues.-Sat. 10 a.m.-6 p.m., Sun. noon-5 p.m. Through Nov. 29: "Landscapes."

COPLEY SOCIETY OF BOSTON (536-5049), 158 Newbury St., Boston. Tues.-Sat. 10:30 a.m.-5:30 p.m. Through Nov. 24: "Fall Members Show," an all-member juried show featuring works in all media.

EQUINOX HAIR DESIGN (236-5855), 85 Newbury St., Boston. Tues.-Fri. 9 a.m.-7 p.m., Sat. 9 a.m.-5 p.m. Through Nov. 10: Pictures of Greece by John Pezaris.

GUILD OF BOSTON ARTISTS (536-7660), 162 Newbury St., Boston. Tues.-Sat. 10 p.m.-5 p.m. Through Nov. 17: Paul Ingbretson, Jean Lightman, and Nadia Mahfuz feature exhibition.

HALEY & STEELE (536-6339), 91 Newbury St., Boston. Mon.-Fri. 10 a.m.-6 p.m., Sat. 10 a.m.-5 p.m. Prints with historical, sporting, marine, architectural, and botanical themes.

MORGAN GALLERY (536-2686), 222 Newbury St., Boston. Tues.-Sat. 10 a.m.-6 p.m. Through Nov. 30: "Wesselmann: The Emergence of a Master," a retrospective of paintings, sculpture, and graphics by Tom Wesselmann from the 1960s to the present.

NEWMAN GALLERY (262-9083), 205 Newbury St., Boston. Mon.-Fri 10 a.m.-6 p.m., Sat. 11 a.m.-5 p.m., Sun. noon-5 p.m. Original oil paintings by French and American Impressionists, including Pissaro, Bittar, and Alt, and sculpture by Pierre Auguste Renoir.

NIELSEN GALLERY (266-4835), 179 Newbury St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Through Nov. 24: recent paintings by Gregory Gillespie.

NOSTALGIA FACTORY (236-8754), 324 Newbury St., Boston. Mon.-Sat. 11 a.m.-7 p.m., Sun. noon-6 p.m. Original old advertising. Through Nov. 30: "First Ads," advertising of well-known products and famous logos.

PAUL SOROTA FINE ARTS (267-1551), 224 Newbury St., Boston. Mon. 12-5 p.m., Tues.-Fri. 10 a.m.-7 p.m., Sat. 10 a.m.-6 p.m., Sun. 1-5 p.m. Through Nov. 30: a mixed-media exhibition of works by Keith Haring. Reception Nov. 2, 6-9 p.m.

PUCKER SAFRAI GALLERY (267-9473), 171 Newbury St., Boston. Mon.-Sat. 10 a.m.-5:30 p.m. Through Nov. 30: "Dreams and Delights," works by Marc Chagall, including original prints and an original gouache painting.

RANDALL BECK GALLERY (266-2475), 225 Newbury St., Boston. Mon.-Sat. 10 a.m.-6 p.m. Through Nov. 24: "Catherine Kernan, Paintings on Paper."

SOCIETY OF ARTS AND CRAFTS (266-1810), 175 Newbury St., Boston. Mon.-Fri. 10 a.m.-5:30 p.m., Sat. until 5 p.m. Through Nov. 9: "Reflections of the Past and Present: Contemporary American Silver." Through Nov. 17: "Findings '90: A Recognition of Ceramic Excellence," a group show curated by Robert Reedy.

VOSE GALLERIES (536-6176), 238 Newbury St., Boston. Mon.-Fri. 8 a.m.-5:30 p.m., Sat. 9 a.m.-4 p.m. Through Nov. 5: over 50 oil paintings by French Impressionist Charles Roussel.

ZOE GALLERY (536-6800), 207 Newbury St., Boston. Tues.-Sat. 10 a.m.-6 p.m., Sun. noon-5 p.m. Through Nov. 24: paintings by Sharon Horvath.

SOUTH END

BOSTON CENTER FOR THE ARTS.
— Mills Gallery (426-7700), 549 Tremont St., Boston. Tues.-Sat. noon-4 p.m. Thurs. until 7 p.m. Through Nov. 10: "The Cave," seven large-scale cave drawings executed directly on the walls of the gallery, curated by Jeffrey Hull.

GENOVESE GALLERY (426-9738), 535 Albany St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Nov. 3-29: computer-generated drawings and photographs by Peter Campus.

SOUTH STREET

AKIN GALLERY (426-2726), 207 South St., Boston. Tues.-Sat. 11 a.m.-6 p.m. Through Dec. 1: "La Belle Epoque," a show of recent work by Judy Halbert. Reception Nov. 3, 4-6 p.m.

BROMFIELD GALLERY (451-3605), 90 South St., Boston. Tues.-Sat. 10 a.m.-5 p.m. Through Nov. 24: recent paintings by George Hancin; "Tabernacles," recent works in stone, steel, and wood by Jim Henderson. Reception Nov. 3, 4-6 p.m.

CECILE'S RESTAURANT (542-5108), 129 South St., Boston. Mon.-Thurs. 7 a.m.-9:30 p.m., Fri. until 11 p.m. Through Dec. 1: oil paintings of landscapes by Steve Mumford.

HOWARD YEZERSKI GALLERY (426-8085), 186 South St., Boston. Tues.-Fri. 10 a.m.-5:30 p.m. Through Nov. 7: "Robert Colescott: Recent Work," large-scale acrylics on canvas that explore racial prejudice and stereotyping.

KIMBALL BOURGAULT GALLERY (426-8445), 100 South St., Boston. Mon.-Sat. 9:30 a.m.-5 p.m. Through Nov. 5: prints by Leah De Prizio.

NICOLE C. GALLERY (695-9088), 745 Atlantic Ave., Boston. Tues.-Fri. 10 a.m.-5 p.m., Sat., 11-4 p.m. Through Dec. 29: "Little Jewels," a group show of paintings, works on paper, and sculpture by 20 Boston area artists.

THOMAS SEGAL GALLERY (292-0789), 207 South St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Nov. 3-28: new paintings by Clifton Peacock.

DOWNTOWN

ARTISTS FOUNDATION AT CITYPLACE (227-2787), State Transportation Bldg., 10 Park Plaza, Boston.
— Gallery at CityPlace. Tues.-Fri. 11 a.m.-6 p.m. Nov. 6-Dec. 29: "The Creative Spirit," a group show by eight artists formerly featured on Channel 7's *Studio 7*.

BLACK GOOSE RESTAURANT (720-4500), 21 Beacon St., Boston. Mon.-Wed. 11:30 a.m.-10 p.m., Thurs.-Sat. 11:30 a.m.-11 p.m. Through Nov. 25: "Paul Baldassini's Allegory & Myth," paintings incorporating the cropped image and other techniques of the Cinquecento school.

BOSTON CITY HALL (725-3245), Government Center, Boston.
— Scollay Square Gallery, 3rd floor, Plaza level. Mon.-Fri. 8:30 a.m.-5:30 p.m. Through Nov. 30: "Sunday Service," portrait photographs from the Mt. Calvary Baptist Church by Mark Morelli.

BOSTON VISUAL ARTISTS UNION (695-1266), 33 Harrison Ave., 7th floor, Boston. Mon., Wed., Thurs. noon-5 p.m., Sat. 10 a.m.-noon. Through Nov. 24: "Impressions in the 1990s," works by 17 artists using Impressionist influences in photographs, collages, pastels, and oil and watercolor paintings.

DIFFERENT ANGLE GALLERY AT ALCHEMIE (482-3343), 286 Congress St., Boston. Thurs.-Sat., 1-5 p.m. Through Nov. 3: ". . . That Psycho-Sexual-Religious-Guilt-Happy-Go-Lucky-Painting-Sort-of-Thing," paintings by Michael Costello and Michael McConnell.

FEDERAL RESERVE BANK GALLERY (973-3454), 600 Atlantic Ave., Boston. Mon.-Fri. 10 a.m.-4 p.m. Nov. 9-29: "Fort Point Art Community into the Second Decade."

FORT POINT CHANNEL, Boston. Ongoing: site-specific installation by Pia Massie in the Fort Point Channel, sponsored by the New England Foundation for the Arts. Views are available from the Post Office and Dorchester Avenue bridges. Call 492-2914 for information.

THE GALLERY LTD. (227-8800), 99 Charles St., Boston. Tues.-Fri. 10 a.m-6 p.m., Sat. and Sun. until 6 p.m. A range of art, from early Impressionistic through modern fantasy, featuring works by Frank Frazetta.

GROHE GLASS GALLERY (227-4885), at Signature Gallery, Dock Square, North St., Boston. Mon.-Thurs. 10 a.m.-9 p.m., Fri. and Sat. until 10 p.m., Sun. noon-6 p.m. Through Nov. 15: "Precision and Artistry in Glass," works of Michael Taylor.

KIKU SUI GALLERY (227-4288), 101 Charles St., Boston. Wed.-Mon. 11 a.m.-6 p.m. Changing exhibits of 19th- and 20th-century Japanese prints. Through Nov. 30: Fine ceramics by Hideaki Miyamura.

KINGSTON GALLERY (423-4113), 129 Kingston St., Boston. Wed.-Sun. noon-6 p.m. Through Nov. 25: "Apercus," recent works by Marguerite Waldron. Reception Nov. 4, 2-6 p.m.

NEWORLD BANK (482-2600), Corporate Gallery, 55 Summer St., Main Banking Floor, Boston. Mon.-Fri. 8 a.m.-6 p.m. Through Dec. 28: contemporary quilts by four Boston quilters.

CAMBRIDGE/ SOMERVILLE

BLACK FOREST CAFÉ (661-6706), 1755 Mass Ave, Cambridge. Mon.-Fri. 11:30 a.m.-3 p.m., Sat and Sun. 10:30 a.m.-2:30 p.m., Tues.-Sat. 6-9:30 p.m. also. Through Nov. 19: paintings by Patti Pollina.

BRICKBOTTOM GALLERY (776-3410), 1 Fitchburg St., Somerville. Wed.-Sat. noon-5 p.m. Through Nov. 10: "Take Five!: Abstract Painting," featuring works by Roger Kizik, Jerry Lainoff, Alyson Schultz, and others.

CAMBRIDGE MULTICULTURAL ARTS CENTER (577-1400), 41 Second St., Cambridge. Mon.-Fri. 11 a.m.-4 p.m. Through Dec. 1: "Behind the Mask," an exhibit exploring the role of masks in fantasy, healing, harvest, and other rituals, and their influence on contemporary works.

GALLERY 57 (498-9033), City Hall Annex, 57 Inman St., Cambridge. Mon.-Fri. 8:30 a.m.-5 p.m. Administered by the Cambridge Arts Council. Through Nov. 30: drawings by James F. Stroud.

HUMMINGBIRD ARTS (876-5820), Zero Church St., Cambridge. Wed.-Sat. 10 a.m.-6 p.m. Through Nov. 30: "Group Show," special projects by gallery craft artists.

INDIGO (497-7200), the Club for Women, 823 Main St., Cambridge. Wed. 8 p.m.-1 a.m., Thurs., Fri., 4 p.m.-2 a.m., Sat., 8 p.m.-2 a.m. Through Nov. 30: photographs by Gloria Jean Le Clair. Reception Nov. 9, 7-9 p.m.

BROOKLINE/NEWTON

ALON GALLERY (232-3388), 1665A Beacon St., Brookline. Mon.-Sat. 10 a.m.-6 p.m., Thurs. until 8 p.m. Through Nov. 6: recent paintings by Jason Berger.

CHAPEL GALLERY (332-7782), Second Church, 60 Highland St., West Newton. Thurs.-Sun. 1-4 p.m. Through Nov. 11: human-scale dwellings and fragments of dwellings by David McDonald.

ELIZA SPENCER GALLERY (969-0836), 1191 Chestnut St., Newton. Tues.-Thurs. and Sat. noon-4 p.m. Through Nov. 27: "Printmakers," a mixed-media, group exhibition.

FRAME GALLERY (232-2070), 300 Harvard St., Brookline. Tues.-Sat. 10-6 p.m. Through Nov. 3: collages by Kim Nielssen.

FRAME STUDIO (244-3666), 1178 Walnut St., Newton Highlands. Tues.-Thurs. 10 a.m-6 p.m., Fri. and Sat. until 5 p.m. Through Nov. 15: "Tropical Flowers," colored-pencil drawings by Penelope Hart.

THE GRILLE AT 1700 (277-3400), 1700 Beacon St., Brookline. Sun.-Thurs. 11:30 a.m.-10 p.m., Fri., Sat. until 11 p.m. Through Jan. 3: monotypes by Francesca Bini Bichsecchi.

HAUTE RAGE, LTD. (733-2883), 238 Washington St., Brookline. Mon.-Sat. 9 a.m.-5 p.m. Through Nov. 21: color photographs by Rebecca Bruyn.

LEVENTHAL-SIDMAN JEWISH COMMUNITY CENTER (965-7410, x168), 333 Nahanton St., Newton Centre.
— Starr Gallery, Mon.-Thurs. 10 a.m.-4 p.m., Tues.-Wed. 6-9 p.m., Fri. until 2 p.m., Sun. 11 a.m.-4 p.m. Through Nov. 24: "The Great American Craft Exhibition and Sale." Reception Nov. 4, 3-5 p.m.

NEWTON FREE LIBRARY (552-7145), 414 Centre St., Newton Corner. Mon.-Thurs. 9 a.m.-9 p.m., Fri. until 6 p.m., Sat. 9 a.m.-5 p.m. Through Nov. 30: Judaica exhibit for Jewish Book Month.

NEWTONVILLE LIBRARY (552-7162), 345 Walnut St., Newtonville. Mon., Wed., Fri. 9:30 a.m.-6 p.m., Tues. 1:30-6 p.m., Thurs. 1:30-9 p.m., Sat. 9:30 a.m.-5 p.m. Through Nov. 5: "Serious Fun," large-scale paintings by Susan Anderson.

NOBLE HOUSE (232-9580), 1306 Beacon St., Brookline. Mon.-Thurs. 11:30 a.m.-midnight, Fri., Sat. until 1 a.m., Sun. noon-midnight. Through Jan. 2: color etchings by Maria Henle.

ORIGINS GALLERY OF TRIBAL ARTS (277-0530), 1382 Beacon St., Brookline. Tues.-Sat. 11 a.m.-6 p.m., Thurs. until 7 p.m., Sun. 1-5 p.m. Through Nov. 11: "The Day of the Dead: El Dia de los Muertos," a collection commemorating the Mexican holiday.

PALLAS ATHENE (739-1324), 224 Washington St., Brookline. Mon.-Sat. 10 a.m.-6 p.m., Sun. noon-5 p.m. Works by women artists and artisans. Through Nov. 11: "The Dream Weavers," Native American-influenced watercolor and gouache paintings by Donna Mares and Druid-influenced sculpture by Adrienne Metcalf.

PUPPET SHOWPLACE THEATRE (731-6400), 32 Station St., Brookline Village. Tues.-Sun. 11 a.m.-4 p.m., Fri. 7-9 p.m. Through Nov. 30: "Disguise the Limit: Masks in Theater," masks from contemporary American theater and ancient and modern cultures from around the world.

VILLAGE GALLERY (449-6448), 331A Chestnut St., Needham. Fri. noon-4 p.m., Sat. 10 a.m.-4 p.m. Administered by the Needham Art Association. Oil paintings, pastels, and watercolors by gallery artists.

WABAN BRANCH LIBRARY (552-7145), 1380 Beacon St., Newton. Mon., Wed.-Fri. 1-6 p.m., Sat. 1-5 p.m. Through Nov. 30: still life oil paintings by Ellen Frost.

SUBURBS: NORTH

HOWARD KLINE GALLERY (508-546-7706), 150 Upper Main St., Rockport. Sat. and Sun. 1-5 p.m. Contemporary watercolors, oils, and paintings by Howard Kline.

NEWBURYPORT ART ASSOCIATION (508-465-8769), Sargent Gallery, 65 Water St., Newburyport. Daily 1-5 p.m. Through Nov. 4: "Fall Juried Show."

OCMULGEE POTTERY (508-356-0636), 263 High St., Ipswich. Mon.-Sat. 9 a.m.-5 p.m., Sun. noon-5 p.m. Through Dec. 23: "Holiday Traditions," works by Northshore Clayworks members.

SUBURBS: SOUTH

DARTMOUTH GALLERY (508-999-0751), 400 Slocum Rd., 3rd floor, N. Dartmouth. Mon. 9 a.m.-4 p.m. and 7-9 p.m., Tues.-Thurs. noon-4 p.m. Through Dec. 6: "Creative Spirit," a mixed-media group show.

GALLERY X (SOUTH SHORE ART CENTER (383-9548), 119 Ripley Rd., Cohasset. Tues.-Sat. 10 a.m.-4 p.m. Through Nov. 10: "Blue Ribbon Exhibition." "The Fine Art of Gift Giving," an art sale, runs from 6 to 9 p.m. on Fri. and 10 a.m. to 5 p.m. on Sat.

STRIAR JEWISH COMMUNITY CENTER (341-2016), Perkins Gallery, 445 Central St., Stoughton. Sun.-Thurs. 6 a.m.-10 p.m., Fri. until 3 p.m., and Sat. 1-6 p.m. Through Nov. 30: "Art and Action: The Writings, Drawings, and Paintings of Alex Singer."

SUBURBS: WEST

ARTISTS AND COMPANY (235-3398), 564 Washington St., Wellesley. Mon.-Sat. 10 a.m.-5:30 p.m. Contemporary and wearable art.

GALLERY ON THE GREEN (861-6044), 1837 Mass Ave, Lexington. Tues.-Sat. 10 a.m.-5 p.m. Through Nov. 24: new works by painter Steven Trefondes.

KENDALL CENTER FOR THE ARTS (489-4090), 226 Beech St., Belmont. Mon.-Thurs. 10 a.m.- 4 p.m., Sat. 2-4 p.m. Nov. 4-Dec. 13: "The Theatrical Image: A Mixed-Media Art Exhibition." Sun.: "Artists Open Studios" runs from noon to 5 p.m.

WALTHAM OPEN STUDIOS (899-6271), 144 Moody St., Waltham. Five studios host open studio hours on Sat. and Sun. from 1 to 5 p.m.

WALTHAM PUBLIC LIBRARY (527-3930), 735 Main St., Waltham. Mon.-Thurs., 9 a.m.-9 p.m., Fri. and Sat. until 5 p.m. Through Nov. 30: "Batik Expressions," by Margaret H. Primack.

CENTRAL/ WESTERN MASS.

CENTER FOR THE ARTS (413-584-7327), 17 New South St., Northampton. Tues.-Fri. noon-5 p.m., Sat. and Sun. 2-5 p.m. Through Nov. 4: "The Gateway Series," oil paintings and pastel drawings by Jamie Young.

FERRIN GALLERY AT PINCH POTTERY (413-586-4509), 179 Main St., Northampton. Mon.-Sat. 10 a.m.-6 p.m., Thurs. and Fri. until 9 p.m., Sun. noon-5 p.m. Through Nov. 25: "A Tea Party," 11th annual exhibit of teapots, teacups, sets, and theme pieces by over 100 artists and craftspeople from throughout the U.S.

WAWRZONEK GALLERY (508-798-6612), 70 Webster St., Worcester. Nov. 4-Jan. 6: "Intimacies and Wildness," 50 dye-transfer photographs by Eliot Porter.

OTHER

88 ROOM (442-8736), 107 Brighton Ave., Allston. Thurs.-Sat. noon-6 p.m. Nov. 3-Dec. 8: "The Fragonard and Watteau Rooms," Ghim Jung's photocopied enlargements of works by the two painters.

NAKED EYE GALLERY (738-7574), 107 Brighton Ave., Allston. Thurs.-Fri. and Sun., noon-6 p.m., Sat. until 8 p.m. A new co-operative gallery currently featuring works by MAK, dealing with two- and three-dimensional objects involving "carcass magic, impermanance, and confronting the refused." Gallery opening reception Nov. 9, 7-9 p.m.

VIRGINIA LYNCH GALLERY (401-624-3392), 3883 Main Rd. (Rte. 77), Tiverton, RI. Tues.-Sat. 11 a.m.-4 p.m., Sun. 1-4 p.m. Through Nov. 31: recent paintings by John R. Frazier and Mary Stafford Frazier, and sculpture by Gilbert Franklin.

WHEELOCK FAMILY THEATRE (734-5200, x252), 180 the Riverway, Boston. Mon.-Fri. 3-6 p.m. Through Nov. 18: a mixed-media show by the company's poster, set, and costume designers.

MUSEUMS

A & D TOY-TRAIN VILLAGE AND RAILWAY MUSEUM (508-947-5303), 49 Plymouth St., Middleboro. Daily 10 a.m.-6 p.m. Admission $4.50, $4 for seniors, $3 for children four to 12. Toy trains made of cardboard, coal, lead, crystal, soap, wicker, and other unusual materials.

ART COMPLEX MUSEUM (934-6634),

189 Alden St., Duxbury. Wed.-Sun. 1-4 p.m. Free. The museum is closed Nov. 5-16. Through Nov. 4: "Tribute to Kojiro Tomita: Asian Art from the Permanent Collection," more than 100 works from China, India, Tibet, Japan, Korea, and Southeast Asia in a tribute to the curator of the Department of Asiatic Art at the Museum of Fine Arts, Boston. **Sat.-Sun.:** The current exhibit closes with a Japanese festival.

BEAUPORT (508-283-0800), 75 Eastern Point Blvd., Gloucester. Mon.-Fri. 10 a.m.-4 p.m., Sat., Sun. 1-4 p.m. Admission $5, $2.50 for children. Designed by Henry Davis Sleeper, Beauport has over 40 rooms and an extensive collection of American and European decorative arts.

BLUE HILLS TRAILSIDE MUSEUM (333-0690), 1904 Canton Ave., Milton. Admission $2, children $1. Activities for families on **Sat.-Sun.:** "Massadchuseuck Indians," features educational programs and games; "Tales from the Woods" begin at 11 a.m. Fees for programs are $3 for adults, $1.50 for children.

BOSTON ATHENÆUM (227-0270), 10 Beacon St., Boston. Mon.-Fri. 9 a.m.-5 p.m., Sat. until 4 p.m. Free. Through Nov. 3: "Once upon a Time," children's books and children's book illustrations.

BOSTON PUBLIC LIBRARY (536-5400, x366), Copley Sq., Boston. Mon.-Thurs. 9 a.m.-9 p.m., Fri. and Sat. 9 a.m.-5 p.m. Art and architecture tours given on **Mon.** at 2:30 p.m., on **Tues. and Wed.** at 6:30 p.m., and on **Thurs. and Sat.** at 11 a.m. Nov. 5-30 in the Great Hall: "Tales from Boston Neighborhoods," an exhibition of writings and photographs by adult literacy students and community members in Dorchester. Nov. 8-Jan. 27 in the Wiggin Gallery: "A Salute to the House of Weyhe," prints and books from the Weyhe Gallery in New York City. Through Nov. 30 in the Rare Books and Manuscripts Dept.: "Spain in the Century of Columbus's Great Adventure," books, manuscripts, and photographs. Through Nov. 3 in the Wiggin Gallery: "Black and White," drawings from the collections of John D. Merriam and the library (closed Sat.). Through Nov. 30 in the Wiggin Gallery balcony: "The Berlin Wall," photographs from 1945 through 1989 from the *Boston Herald-Traveler* photograph collection.

BOSTON TEA PARTY SHIP AND MUSEUM (338-1773), Congress Street Bridge, Boston. Daily 9 a.m.-5 p.m. Admission $5, $3 for children five to 12, free for children under five. Replica of the *Beaver*, one of three ships involved in the famous uprising, and a period museum. Complimentary tea.

CAHOON MUSEUM OF AMERICAN ART (508-428-7581), 4676 Falmouth Rd., Cotuit. Wed.-Sat. 10 a.m.-4 p.m., Sun. 1-4 p.m. Free. Period furnishings and decorative arts from pre-Revolutionary times to the present. Features works by American artists, including marine paintings by James E. Buttersworth and other luminists, Impressionist paintings by Dwight W. Tyron and John J. Enneking, and works by "contemporary primitive" artists Ralph and Martha Cahoon.

CANTERBURY SHAKER VILLAGE (603-783-9511), 288 Shaker Rd., Canterbury. Mon.-Sat. 10 a.m.-5 p.m. Admission $6.75, $3.50 for children six to 12, free for children under six. Five historic buildings, craft demonstrations, and exhibits.

CAPE ANN HISTORICAL ASSOCIATION (508-283-0455), 27 Pleasant St., Gloucester. Tues.-Sat. 10 a.m.-5 p.m. Admission $3, $1.50 for students and seniors, free for children. American decorative arts and furnishings, a period house built in 1804, paintings and drawings by Fitz Hugh Lane.

CAPE MUSEUM OF FINE ARTS (508-385-4477), Rte. 6A, Dennis. Tues-Sat. 10 a.m.-5 p.m. Free. Through Nov. 10: "Intensifying Reality: The Paintings of George Yater."

CARDINAL SPELLMAN PHILATELIC MUSEUM (894-6735), 235 Wellesley St., Weston. Tues.-Thurs. 9 a.m.-4 p.m., Sun. 1-5 p.m. Free. Exhibitions of American and foreign stamps, antique post-office games, and other postal memorabilia.

CHARLES RIVER MUSEUM OF INDUSTRY (893-5410), 154 Moody St., Waltham. Thurs.-Sun., 10 a.m.-5 p.m. Admission $2.50, $1.50 for children and seniors. A look at New England's role in the Industrial Revolution. Includes exhibits on 19th-century water- and steam-powered mills, the Waltham Company and the first mass-produced time pieces with interchangeable parts, the automobile industry in Waltham up to World War I, and the arrival of the modern electronics industry in New England. Highlights include an 1898 seven-seater Orient bicycle, a 1908 Stanley Steamer, and a steam-powered fire engine used in the Great Boston Fire of 1872.

CHILDREN'S MUSEUM (426-8855), Museum Wharf, 300 Congress St., Boston. Tues.-Sun. 10 a.m.-5 p.m., Fri. until 9 p.m. Admission $6; $5 for children over two and seniors; $2 for one-year-olds; $1 for all on Fri. after 5 p.m. Free parent-child activities include "Come Sing and Dance" at 11 a.m. on **Wed.** and **Fri.** and "Explore and Discover Together" at 2 p.m. on **Wed.** The museum includes a Japanese house, a comic-strip-making station, and art by local children reflecting their ideas on the future. "Ahead to the Past" features a depiction of a Jewish family in 1930s Boston. "My Mommy Drives a Wheelchair: A Portrait of the Family" and "What If You Couldn't . . . ?" help children and others gain a better understanding of disabilities and people with special needs."The Kids Bridge" is an exhibit exploring issues of cultural and racial diversity. "Toothbrushes from Around the World" features toothbrushes and pasties from 20 countries. "Waves and Vibrations" allows visitors to create patterns and waves in water and other materials. Through Apr. 30: "The Giant's Desktop" displays desktop items that are 12 times life size. Through Jan. 6 in the RECYCLE Gallery of Industrial Art: hanging pieces incorporating found glass objects by John Bassett. **Sun.:** Lao Mawlun musical theatre group and Kmhmu Sword Dance Troupe perform beginning at 1 and 2 p.m.

CHILDREN'S MUSEUM IN DARTMOUTH (508-993-3361), 276 Gulf Rd., South Dartmouth. Tues.-Sat. 10 a.m.-5 p.m., Sun. 1-5 p.m. Admission $3, $12 per family. Features an exhibition of over 50 teddy bears from the Dorothy Preston Collection.

CHILDREN'S MUSEUM OF PORTSMOUTH (603-436-3853), South Meeting House, 280 Darcy St., Portsmouth, NH. Tues.-Sat. 10 a.m.-5 p.m., Sun. 1-5 p.m. Admission $3, $2.50 seniors, children under one free. Activities for children are presented daily.

CLARA BARTON BIRTHPLACE MUSEUM (508-987-5375), 68 Clara Barton Rd., North Oxford. Tues.-Sun. 11 a.m.-5 p.m. Admission $2.50, $1 for children under 16, free for those under 5. The museum honors the achievements of Barton, founder of the American Red Cross.

CLARK ART INSTITUTE (413-458-9545), 225 South St., Williamstown. Tues.-Sun. 10 a.m.-5 p.m. Free. Through Oct. 28: "Goya Etchings: Caprichos, Desastres, Tauromaquie, Disparates," an exhibit circulated by the Smithsonian Institution Traveling Exhibition Service.

COMMONWEALTH MUSEUM (727-9268), State Archives Bldg., 220 Morrissey Blvd., Dorchester. Mon.-Fri. 9 a.m.-5 p.m., Sat. until 3 p.m. Free. Through Dec. 31: "Founding Farms: Five Massachusetts Family Farms, 1638-Present," black-and-white photographs by Stan Sherman, with text by Michael E.C. Gery.

COMPUTER MUSEUM (423-6758), 300 Congress St., Boston. Tues.-Sun. 10 a.m.-5 p.m., Fri. until 9 p.m. Admission $6, $5 for students and seniors, free for children under five, half-price for all Fri. after 5 p.m. Tours on **Sat. and Sun.** at 1:30 and 3 p.m. Robot shows and computer-animated films presented daily. Ongoing exhibits include "Design a Deck," an interactive exhibit for would-be architects; "Smart Machines," a historic and modern overview of robots and artificial intelligence; "Four Computer Classics," vintage computers including the UNIVAC I, PDP-8, Cray 1, and IBM PC; "The Computer and the Image" features the latest in computer graphics and design. Interactive exhibits allow visitors to create computer animation, simulate plane flight, and design a car. "The Walk-Through Computer" is a giant, interactive, two-story working model of a computer 50 times its actual size. **Sat.-Sun.:** "Iro-Iro," an interactive videodisc installation shows at 10:30 and 11:30 a.m., and 2 and 3 p.m.

CRANBERRY WORLD (747-1000), 225 Water St., Plymouth. Daily 9:30 a.m.-5 p.m. Free. Exhibits on the native American cranberry, including harvesting techniques.

CURRIER GALLERY OF ART (603-669-6144), 192 Orange St., Manchester, NH. Tues.-Sat. 10 a.m.-4 p.m., Thurs. until 10 p.m., Sun. 2-5 p.m. Free. Includes American and European paintings; sculpture from the 13th through the 20th centuries; and American furniture, glass, textiles, and decorative arts from the 17th through 20th centuries. Through Nov. 25: "American Modernist Paintings from a New Hampshire Collection." Through Dec. 2: the League of New Hampshire Craftsmen Foundation's "16th Annual Juried Exhibition."

CUSHING HOUSE MUSEUM (508) 462-2681, 98 High St., Newburyport. Tues.-Sat. 10 a.m.-4 p.m. Admission $3. A 21-room, early-19th-century Federalist house.

CUSTOM HOUSE MARITIME MUSEUM (508-462-8681), 25 Water St., Newburyport. Mon.-Sat. 10 a.m.-4 p.m., Sun. 1-4 p.m. Admission $2, $1 for children five to 12. The museum is housed in a Greek Revival building designed by Robert Mills.

DANFORTH MUSEUM OF ART (508-620-0050), 123 Union Ave., Framingham. Wed.-Fri. noon-4:30 p.m., Sat. and Sun. 1-4:30 p.m. Admission $3, $2 for students and seniors, free for children. Ongoing exhibits include "Masks: Making Faces," ancient and ethnic masks and contemporary works; "Animals in Art," a children's exhibit depicting animals and featuring works from the museum's collection of Western, African, and Oriental pieces; "For the Armchair Traveler: Three Centuries of British Works on Paper," including etchings, engravings, and lithographs. Through Oct. 28: "Fifteen Years of Collecting by the Danforth Museum of Art," including works by Rembrandt, Goya, Albert Bierstadt, Gilbert Stuart, James McNeill Whistler, and Elihu Vedder.

DeCORDOVA MUSEUM (259-8355), Sandy Pond Rd., Lincoln. Tues.-Fri. 10 a.m.-5 p.m., Sat. and Sun., noon-5 p.m. Guided tour begins at 2 p.m. on **Sat. and Sun.** Admission $3, $2 for students and seniors. Contemporary American art with an emphasis on New England artists. Through Nov. 4: "Odyssey: The Art of Photography at National Geographic," organized by the Corcoran Gallery of Art, Washington, D.C.

— Sculpture Park, daily 8 a.m.-10 p.m. A sculpture park tour begins Sun. at 1:30 p.m.

DISCOVERY MUSEUMS (508-264-4200), 177 Main St., Acton.
Admission to one museum $5, $8 admission to both museums.

— Children's Discovery Museum. Tues., Thurs., Fri. 1-4:30 p.m.; Wed., Sat., Sun., 9 a.m.-4:30 p.m. Nine hands-on "discovery rooms" are located in the 3-story, 100-year-old Victorian House. Features interactive displays, including dinosaur exhibits; a floor-to-ceiling "bubble hoop" and other water exhibits; a room filled with explorations of the insides of ordinary things; a Safari Room; a Beach Space; and an exhibit exploring sticky objects.

— Science Discovery Museum. Tues., Thurs., Fri. 1-4:30 p.m.; Wed. until 6 p.m.; Sat. and Sun. 9 a.m.-4:30 p.m. Focuses on experimental activities, including testing rocks and minerals, studying weather, exercises in the Inventor's Workshop, and testing of physical phenomena in the Science Circus. Also includes a "Light and Color Room," a giant "Mist Tornado," and more. "Whisper Dishes" is a new, outdoor exhibit featuring two large parabolic radar dishes which bounce sound from one dish to another located 100 feet away.

EDAVILLE RAILROAD (508-866-4526), Rte. 58, South Carver. Mon.-Fri. 4-9 p.m., Sat. and Sun. 2-9 p.m. Admission $9.50, $6.50 for children. Antique steam-engine train rides, petting zoo, carousel rides.

ESSEX INSTITUTE, Salem.

— Essex Institute Museum and Neighborhood (508-744-3390), 132 Essex St., Salem. Tues.-Sat. 9 a.m.-5 p.m., Thurs. until 9 p.m., Sun. 1-5 p.m. Admission $5, $4.50 for seniors, $2.50 for children six to 16. Gardens, historic houses dating back to 1684, and a research library. Museum features silver, glass and ceramics, portraits and landscape paintings, and dolls and toys. Also includes the Gardner-Pingree House, a restored 1804 Federal townhouse designed by Samuel McIntire (open Tues.-Sun. 1-5 p.m. only). Through Nov. 12: "Our Lives, Our History: Remembering the 20th Century," artifacts focusing on Essex County and its impact on national events.

— Ropes Mansion and Garden (508) 744-2231, 318 Essex St. Tues.-Sat. 10 a.m.-4 p.m., Sun. 1-4:30 p.m. Admission $5, $4.50 for seniors, $2.50 for children six to 16.

FITCHBURG ART MUSEUM (508-345-4207), 185 Elm St., Fitchburg. Tues.-Sat. 10 a.m.-4:30 p.m., Sun. 1-5 p.m. Admission $2, free for students. Through Nov. 18: "Jonathan Imber: Survey of Paintings, 1978-1989"; "Home Altars of Mexico: Photographs by Dana Salvo"; and "Hushed Voices/Urgent Whispers: Olivia McCullough," large-scale cyanotype and gum bichromate prints combining negative landscape imagery with architectural and sculptural imagery.

FREDERICK LAW OLMSTED NATIONAL HISTORIC SITE (566-1689), 99 Warren St., Brookline. Fri.-Sun. 10 a.m.-4:30 p.m. Free. Guided tours through the home, office, and grounds of landscape architect Olmsted.

FRUITLANDS MUSEUMS (508-456-9028), 102 Prospect Hill Rd., Harvard. Tues.-Sun. 10 a.m.-5 p.m. Holiday shop open daily 10 a.m.-4 p.m. Admission $5, $4.50 for seniors, $2.50 for students, $1 for children. Collections of 19th-century art and historical items. This season the museum focuses on American Indian art.

FULLER MUSEUM OF ART (508-588-6000), 455 Oak St., Brockton. Wed.-Sun. noon-5 p.m. Admission $2, $1 for students, seniors, and children. The museum is devoted primarily to 19th- and 20th-century American art, with collections of contemporary crafts. "New England Around Us" is an exhibit examining the environment's impact on artists. Through Feb. 3: works by students of the R.H. Ives Gaimmell Atelier. Through Mar. 10: "Seeing Is Believing . . . ?," works experimenting with illusionary space and visual tricks to create unique perspective.

GARDEN IN THE WOODS (508-877-7630), Hemenway Rd., Framingham. Tues.-Sun. 9 a.m.-4 p.m. Admission $4, children and seniors $3. Free guided walks **Tues.** and **Fri.** at 10 a.m. A 45-acre sanctuary featuring the largest landscaped collection of wildflowers in the Northeast.

GORE PLACE (894-2798), 52 Gore Place, Waltham. Tues.-Sat. 10 a.m.-5 p.m., Sun. 2-5 p.m. Admission $4, $3 for seniors, $2 for children. Free guided walks begins **Tues.-Fri.** at 10 a.m. Mansion with American, European, and Asian antiques. Through Nov. 15: decorative objects brought to America from China during the Federal period.

HAMMOND CASTLE (508-283-2080), 80 Hesperus Ave., Gloucester. Daily 9 a.m.-5 p.m. Admission $3.50, $3 for seniors, $2 for children six to 12. Re-creation of a medieval castle housing an 8200-pipe organ and art from Roman, medieval and Renaissance periods.

HERITAGE PLANTATION OF SANDWICH (508-888-3300), Pine and Grove Sts. (off Rte. 130), Sandwich. Daily 10 a.m.-5 p.m. Admission $7, $6 for seniors, $3 for children. Includes antique cars, military equipment, art collections, and a working windmill. Ongoing: "Baseball: The Great American Pastime," featuring baseball memorabilia.

HIGGINS ARMORY MUSEUM (508-853-6015), 100 Barber Ave., Worcester. Tues.-Sat. 10 a.m.-4 p.m., Sat. and Sun. noon-4 p.m. Admission $4.25, $3.50 for seniors, $3.25 for children. Arms and armor demonstrations are held **Mon.-Fri.** at 11 a.m. and 2 p.m., **Sat.** and **Sun.** at 2 p.m. Through Mar. 3: "The Mailmen: Knights and Their World on Postage Stamps."

INSTITUTE OF CONTEMPORARY ART (266-5152), 955 Boylston St., Boston. Tues.-Sun. 10 a.m.-9 p.m. Through Jan. 6: "Between Spring and Summer: Soviet Conceptual Art in the Era of Late Communism," works of more than 20 artists and architects organized by a team of US and Soviet curators. **Sun.:** A free "Artists on Artists" gallery talk begins at 3 p.m. **Tues.:** A lecture on Soviet art begins at 7:30 p.m.

ISABELLA STEWART GARDNER MUSEUM (566-1401), 280 the Fenway, Boston. Tues. noon-6 p.m., Wed.-Sun. noon-5 p.m. Admission $5, $2.50 for students and seniors, free for children, free for all on Thurs. after 5 p.m. The museum, built in the style of a 15th-century Venetian palace, houses art collected by Isabella Stewart Gardner (1840-1924) which spans more than three centuries. Among the highlights are portraits by Manet, Degas, Sargent, and Whistler; Italian Renaissance paintings by Botticelli, Raphael, and Titian; and the first canvas by Matisse to be included in a museum collection.

JOHN F. KENNEDY NATIONAL HISTORIC SITE (566-7937), 83 Beals St., Brookline. Daily 10 a.m.-4:30 p.m. Admission $1, free for children. Kennedy's birthplace. JFK photographs, audio-visual presentations, and memorabilia.

LAUGHING BROOK EDUCATION CENTER AND WILDLIFE SANCTUARY (413-566-8034), Massachusetts Audubon Society, 789 Main St., Hampden. Tues.-Sun. 10 a.m.-5 p.m. Admission $3, $1.50 for seniors and children, free for Mass. Audubon members. Features four miles of trails and the former home of author Thornton W. Burgess. "Northeastern Habitat Exhibit" allows visitors to observe deer, coyotes, foxes, owls, and other animals.

LOWELL NATIONAL PARK AND HERITAGE STATE PARK (508-459-1000). The visitor center is located at 246 Market St. and is open daily, 8:30 a.m.-5 p.m. Call for information on tours and exhibits.

MILTON ART MUSEUM (696-1145), 44 Edge Hill Rd., Milton. Tues.-Fri. 10 a.m.-2 p.m., Wed. also 6-9 p.m. Admission $3, $2 for seniors, free for students. The permanent collection includes a holography exhibit and American, European, and Far Eastern art. Through Nov. 2: works by Beth Neville, including painting, sculpture, etchings, fabric art, and photomontage.

MUSEUM OF AMERICAN TEXTILE HISTORY (508-686-0191), 800 Mass Ave, North Andover. Tues.-Fri. 10 a.m.-5 p.m., Sat.-Sun., 1-5 p.m. Admission $2, $1 children and seniors. Guided tours begin at 10:20 a.m, 1, and 3 p.m. on **Tues.-Fri.**; 1:30 and 3 p.m. on **Sat. and Sun.** Ongoing exhibits include "Celebration and Remembrance: Commemorative Textiles in America, 1790-1990."

MUSEUM OF FINE ARTS (267-9300), 465 Huntington Ave., Boston. Tues.-Sun. 10 a.m.-5 p.m., Wed. until 10 p.m.; West Wing open Thurs. and Fri. until 10 p.m. Admission $6, $5 when the West Wing only is open, $5 for seniors and students, $3 for children 6 to 17, free for children under 6, free for all on Wed. 4-6 p.m. Introductory walks through all collections begin **Tues.-Fri.** at 10:30 a.m. and 2 p.m. and **Sat.** at 11 a.m. and 1:30 p.m.; "Painting and Decorative Arts Walks" begin **Tues.-Fri.** at 11:30 a.m.; "Asian, Egyptian, and Classical Walk" begins **Tues.-Fri.** at 1 p.m. Spanish-language tours begin at 11:30 a.m. on the first **Sat.** of the month. Call x368 for information about adult group tours, x310 for information about youth group tours, or x302 for information about tours for disabled and visually-impaired visitors (TTY/TDD 267-9703).

— C. Brown Gallery. Through Dec. 9: "The Lavy-Franks Family Colonial Portraits," portraits of prominent early-18th-century New Yorkers.

— Carter Gallery. Through Dec. 9: nine major works by Morris Louis (1912-1962), a pioneer of stained painting, in which artists pour thinned paint onto unsized canvases.

— Cunningham Gallery. Through Jan. 20: "Rosso Revealed," a special installation of Il Rosso Fiorentino's painting, *Dead Christ with Angels*.

— Foster Gallery. Through Oct. 28: "Figuring the Body," an exhibition exploring differing perceptions of the human body, inspired by recent Congressional calls for censorship of Robert Mapplethorpe's photographs. Includes works of Gregory Gillespie, Sara Charlesworth, Willem de Kooning, Jasper Johns, and others.

— Gund Gallery. Through Nov. 25: "Courtly Splendor: Twelve Centuries of Treasures from Japan," 60 paintings and objects from temples, shrines, museums, and private collections in Japan.

— Torf Gallery. Through Dec. 16: "The Unique Print: '70s into the '90s," including numerous loans from private collections, artists, dealers, publishers and print workshop, and the museum's own collection.

— Trustman Galleries. Through Jan. 13: "Monotypes: Degas to Picasso," including works by Prendergast, Matisse, Avery, Belloni, and Mariani.

— Gallery talks are free with museum admission. Lectures take place in Remis Auditorium and cost $7.50, $6.50 for members (unless otherwise noted). Call x300 for tickets and information. **Sat.:** at noon, "The Unique Print: '70s into '90s" is a gallery talk. **Sun.:** at 2 p.m., "Medieval Sculpture" is a gallery talk. **Wed.:** at 7:30 p.m., "Cubism as Pop Art" is a lecture by Robert Rosenblum, professor of fine arts, New York University.

MUSEUM OF OUR NATIONAL HERITAGE (861-6559), 33 Marrett Rd., Lexington. Mon.-Sat. 10 a.m.-5 p.m., Sun. noon-5 p.m. Admission by donation. "Let It Begin Here: Lexington and the Revolution" explains the causes and consequences of the war as seen through the eyes of New Englanders of the period. Through Nov. 18: "Early Flight: 1900-1911" features more than 50 original photographs by or belonging to the Wright brothers. Through Jan. 6: "Korea: America's First Limited War" is based on an exhibition organized by the Lyndon B. Johnson Library and Museum in Austin, Texas. Through Apr. 7: "A Penny Saved," the Withington collection of mechanical banks. Through June 30: "Fraternally Yours: Selections from the Collection," featuring works with fraternal symbols.

MUSEUM OF SCIENCE (723-2500), Science Park, Boston. Tues.-Sun. 9 a.m.-5 p.m., Fri. until 9 p.m. Admission $6, $4 for children four to 14 and seniors; free for members. Includes special-effects demonstrations, a nine-foot-high incubator with baby chicks, the theater of electricity (with indoor thunder-and-lightning shows daily), and hands-on computer exhibits. Ongoing: "Mapping the Roof of the World," the exploration of Mt. Everest and the science of geographic mapping. "Black Achievers in Science" features the profiles of 16 black men and women. "What Makes Music" examines the relationship between science and sound and explores the latest in sound technology. Special programs in conjunction with the exhibit are presented on **Sat and Sun.** at 1 and 3 p.m. A special complementary exhibit is "Good Vibrations," through which visitors can find out how sound makes glass break, how the human body responds to sound, and more.

— Laser show admission $6, $4 for children and seniors. Current shows include "Laserock: Into the '90s," with music by R.E.M., the B-52s, and Living Colour; "Pink Floyd — Return to the Dark Side," featuring songs from *The Dark Side of the Moon*; "Laserium Zodiac," with abstract 3-D images and New Age and jazz music; and "Led Zeppelin: In the Beginning." Call 523-6664 for times.

— Omni Theater (523-6664) admission $6, $4 for children and seniors. The Omni Theater is currently showing "Race the Wind," a film simulating a storm at sea, a voyage on a tall ship, windsurfing off the coast of Hawaii, and land yachting on the Mojave desert, and "To the Limit," the story of three world-class athletes, featuring the first endoscopic (inner body) cinematography. Call for times.

Continued on page 38

Stephen DiRado's Beach People, *at Clark University Gallery*

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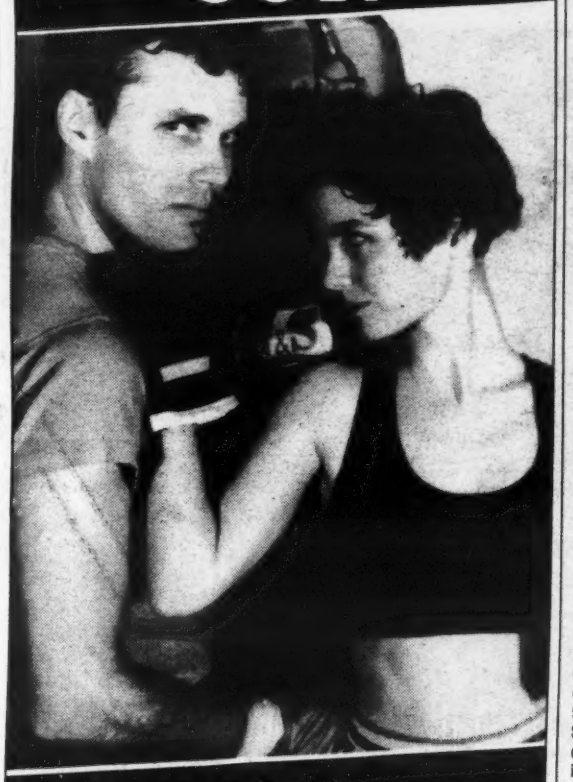

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— Planetarium admission $5, $3.50 for children and seniors. The Planetarium is currently showing "Cosmoscope: A Planetarium Magazine" **Fri.-Sun.** at 1:30 p.m., with additional shows **Sat.-Sun.** at 4:30 p.m. "A Planet Called Home" shows **Tues.-Fri.** at 11 a.m., 3:30, 7 (with an additional show **Fri.** at 7 p.m.); **Sat.-Sun.** at 12:30, 2:30, and 3:30 p.m. (with an additional show **Sat.** at 11:30 a.m.).

— Lectures are free with museum admission.

MUSEUM OF THE NATIONAL CENTER FOR AFRO-AMERICAN ARTISTS (442-8614), 300 Walnut Ave., Boston. Tues.-Sun. 1-5 p.m. Admission $1.25, 50¢ for seniors and students. Photography, painting, sculpture, and graphic arts relating to African-American heritage. Through Nov. 11: "Afro-American Artists in Paris: 1919-1939," works of eight painters, including William Harper, Palmer Hayden, William H. Johnson, and Lois Mailou Jones.

MUSEUM OF TRANSPORTATION (522-6140), Larz Anderson Park, 15 Newton St., Brookline. Wed.-Sun. 10 a.m.-5 p.m. Admission $4, $2 for children, students, and seniors. "Putting America on Wheels: New England Paves the Way" features 18 mint-condition, New England-made automobiles. **Sat.:** "Third Annual Lifestyles & Wheels Benefit Auction" begins at 7:30 p.m. (admission $10).

NEW BEDFORD WHALING MUSEUM (508-997-0046), 18 Johnny Cake Hill, New Bedford. Mon.-Sat. 9 a.m.-5 p.m., Sun. 11 a.m.-5 p.m. Admission $3.50, $3 for seniors, $2.50 for children six to 14. A film of a whaling chase is shown **Sat. and Sun.** at 2 p.m. Whaling artifacts; an 89-foot half-scale model of a whaling ship; paintings by Asley, Bierstadt, Bradford, Gifford, and Russell.

NEW ENGLAND AQUARIUM (742-8870), Central Wharf, Boston. Daily 9 a.m.-5 p.m., Thurs. until 8 p.m., Sat. and Sun. until 6 p.m. Admission $7, $6 for students and seniors, $3.50 for children. "Terrific Thursdays" offer free admission and special activities each **Thurs.** from 4 to 8 p.m. Exhibits include "Rivers of the Americas," with animals from the Amazon and Connecticut Rivers; the Caribbean Coral Reef tank, a four-story exhibit with a green moray eel and a nurse shark; and the ecology-oriented "Boston Harbor: The Place, the Problem, the Plan." "Secret Spaces, Darkened Places" features creatures of the tropical rainforest. Daily dolphin and sea-lion shows aboard the *Discovery*.

NEW ENGLAND QUILT MUSEUM (508-452-4207), 256 Market St., Lowell. Tues.-Sat. 10 a.m.-4 p.m., Sun. noon-4 p.m. Admission $2, $1 for children over 12 and seniors. Includes commissioned pieces by New England quilt artists and antique quilts. Through Nov. 4: "Bounty of Baskets," contest winners from the museum's traditional quilt contest.

NEW ENGLAND SCIENCE CENTER (508-791-9211), 222 Harrington Way, Worcester. Mon.-Sat. 10 a.m.-5 p.m., Sun. noon-5 p.m. Admission $4.50, $3.50 for students and seniors. Exhibitions on archeology, endangered species and other animals, and astronomy.

NEWPORT ART MUSEUM (401-847-0179), 76 Bellevue Ave., Newport, RI. Tues.-Sat. 10 a.m.-5 p.m., Sun. 1-5 p.m. Admission $2, $1 for students, free for children under 18. Through Nov. 25: "The 78th American Annual Exhibition," subtitled "Directions: African-American Artists Now," features works by Emma Amos, Robert Freeman, Hughie Lee-Smith, Edward McCluney, and others.

NORMAN ROCKWELL MUSEUM (413-298-4239), Main St., Stockbridge. Daily 10 a.m.-5 p.m. Admission $5, $1 for children six to 16, free for children under 6. The historic 18th-century house where Rockwell lived for the last 25 years of his life. The permanent collection includes the world's largest collections of original art by Rockwell. Presented in rotating exhibits, with *The Four Freedoms* and *Home for Christmas* permanently on view.

OLD SOUTH MEETING HOUSE (482-6439), 310 Washington St., Boston. Daily 9:30 a.m.-5 p.m. Admission $1.75 adults, $1.25 for students and seniors. An 18th-century Puritan meeting house with historical exhibits. Ongoing: "In Prayer and Protest: Old South Meeting House Remembers."

OLD STATE HOUSE/THE BOSTONIAN SOCIETY (720-3290), 206 Washington St., Boston. Mon.-Fri. 8:30 a.m.-4:30 p.m. Admission $1.25, 75¢ for seniors and students, 50¢ for children. Revolutionary War artifacts, paintings, prints, wood carvings, and ship models.

OLD STURBRIDGE VILLAGE (508-347-3362), Rte. 20, Sturbridge. Daily 9 a.m.-5 p.m. Admission $12, $6 for children six to 15, free for children under 6. Re-creation of an 1830s New England town. Includes tavern sign exhibit, J. Cheney Wells Clock Gallery, the Emerson Bixby House, and the 19th-century home of a blacksmith. In the Folk Art Gallery: "From the Roadside: Folk Landscapes and Travel Objects," featuring 19th-century landscape paintings and drawings, and artifacts of old New England.

ORCHARD HOUSE (508-369-4118), 399 Lexington Rd., Concord. Daily 1-4:30 p.m. Admission $4, $3 for seniors and students; $2 for children six to 17, free for children under six. The home in which Louisa May Alcott wrote *Little Women*. Guided tours are free with admission.

PAUL REVERE HOUSE (523-2338), 19 North Sq., Boston. Daily 9:30 a.m.-5:15 p.m. Admission $2, $1.50 for students and seniors, 50¢ for children. Restored 17th-century house owned by Revere during the Revolutionary War. Next door is the Pierce/Hichborn House, a Georgian brick building built circa 1711.

PEABODY MUSEUM OF SALEM (508-745-1876), East India Sq., Salem. Mon.-Sat. 10 a.m.-5 p.m., Sun. and holidays noon-5 p.m. Admission $5, $4 for students and seniors, $2.50 for children six to 16. Tours given at 2 p.m. daily. The Oriental Garden has re-opened for the summer. The museum features a collection of marine paintings and drawings; galleries devoted to porcelains, lacquerware, ivory, furniture, and silver of the China Trade; "Tribal Style: Selections from the African Collection"; "Steamship Travel"; and "Tollers and Tattlers: Massachusetts Waterfowl Decoys, 1840-1940." Through Feb.1: "Embodied Spirits: Ritual Carvings of the Asmat" a traveling exhibition celebrating the spiritual and powerful tribal art from the South Pacific.

PLIMOTH PLANTATION (508-746-1622), Plymouth. Open daily 9 a.m.-5 p.m. Admission $8, $6 children 5-13; group tours and combination tickets (including admission to *Mayflower II*) available. Re-creation of a 17th-century Pilgrim village and Wampanoag settlement. Activities are free with admission, except as noted. **Fri.:** "Evening in the Village," an evening at home with a 17th-century family (tickets $15). **Tues.:** at 2 p.m., Native American storytelling (fee $5).

PORTLAND MUSEUM OF ART (207-775-6148), 7 Congress Sq., Portland, ME. Tues.- Sat. 10 a.m.-5 p.m., Thurs. until 9 p.m., Sun. noon-5 p.m. Admission $3.50, $2.50 for students and seniors, $1 for children, free Thurs. after 5 p.m. Through Oct. 28: "The Boat Show" features boat-building demonstrations and displays of a 28-foot vessel made of woven hay, a 27-foot boat within a boat, and a 36-foot multi-oared hanging boat. Through Oct. 28: "French Impressionism and Beyond: The Scott M. Black Collection," works by Claude Monet, Pierre Bonnard, Fernand Leger, and others. Through Dec. 9: works by *New Yorker* artist Charles Martin.

PROVINCETOWN ART ASSOCIATION & MUSEUM (508-487-1750), 460 Commercial St., Provincetown. Daily noon-5 p.m. and 7-10 p.m. Admission $2, $1 for students and seniors. "Major Works," featuring pieces by American artists who have worked in Provincetown since the '50s; "John Larabee: Into the Light," the final works of the artist, who died last year.

SALEM MARITIME NATIONAL HISTORIC SITE (508-745-1470), 174 Derby St., Salem. Daily 9 a.m.-5 p.m. Free. Features historic wharves; the 1819 U.S. Customs House where Nathaniel Hawthorne worked from 1846-1849; the 18th-century home of Elias H. Derby, the first American millionaire; and the 19th-century India Goods Store.

SPORTS MUSEUM OF NEW ENGLAND (787-7678), 1175 Soldiers Field Rd., Boston. Thurs. 11 a.m.-8 p.m., Fri. and Sat. 11 a.m.-5 p.m., Sun. noon-5 p.m. Admission $3.50, $2.50 for children over five, free for seniors. Interactive videos, large-screen TV, vintage rowing machines, video library, and displays.

SPRINGFIELD LIBRARY AND MUSEUMS ASSOCIATION, Springfield.

— Connecticut Valley Historical Museum (413) 723-3080, State and Chestnut Sts. Open Tues. through Thurs. from noon to 8 p.m. Open Fri., Sat., and Mon. from noon to 5 p.m. Housed in a neo-Georgian structure built in 1927, the museum features permanent exhibits of a craftsman's gallery and four period rooms. Through Dec. 31: "Springfield Furniture: A Large and Rich Assortment of Furniture."

A photograph by B.C. Kagan, at Light Sources Gallery

— Springfield Museum of Fine Arts (413) 732-6092, 220 State St. Wed. and Fri.-Sun. noon-4 p.m. Free. Includes Impressionist, Expressionist, and early modern-European paintings, a gallery of contemporary art, and two galleries of Asian art.

STRAWBERY BANKE (603-433-1100), Portsmouth, NH. Daily 10 a.m.-5 p.m. Admission $8, $7 for seniors, $4 for youths 16 and under. Orientation tours begin at 10:30 a.m., 11 a.m., and 2 p.m.; an archaeology tour begins at 1:15 p.m.; a restoration and preservation tour begins at 2 p.m.; a craft tour begins at 3 p.m. A 42-building, waterfront museum complex reflecting four centuries of social and architectural change. Includes eight furnished houses, period gardens, and exhibits. **Fri.:** at 1 p.m., optional courthouse visit and work session.

USS *CONSTITUTION* MUSEUM (426-1812), Charlestown Navy Yard, Boston. Daily 10 a.m.-4 p.m. Admission $2.50, $2 for seniors, $1.50 for children six to 16. Ongoing: "Command Center," a computer-simulated voyage from Boston to Gibraltar; and "Treasures of Old Ironsides." Through Nov. 15: "Huzzah! for the Constitution!" is an exhibit of more than 200 pieces of maritime prints and memorabilia from the past 200 years.

WADSWORTH ATHENEUM (203-278-2670), 600 Main St., Hartford, CT. Tues.-Sun. 11 a.m.-5 p.m. Admission $3, $1.50 for students and seniors, free for children, free for all on Thurs. and on Sat. before 1 p.m. Collections of American and European paintings and sculpture, as well as glass, silver, Wallace Nutting furniture, and Meissen porcelain. The second floor of the Morgan Building features the J. Pierpont Morgan collection of American decorative arts. Through Nov. 18: "Silhouettes, Shadows, and Substance: Images of Women From the Amistad Foundation's African-American Collection."

WENHAM MUSEUM (508-468-2377), 132 Main St. (Rte. 1A), Wenham. Mon.-Fri. 11 a.m.-4 p.m., Sat. 1-4 p.m., Sun. 2-5 p.m. Admission $2, $1.50 for seniors, 75¢ for children. Doll collection and 17th-century doll house. Through Nov. 11: "Oh My Stars!" features 30 quilts.

WHISTLER HOUSE MUSEUM OF ART (508-452-7641), 243 Worthen St., Lowell. Tues.-Sat. 11 a.m.-4 p.m., Sun. 1-4 p.m. Admission $2, free for children. The Whistler family arrived in 1834 and James spent his first three years here. The permanent collection includes etchings and lithographs by Whistler.

WORCESTER ART MUSEUM (508-799-4406), 55 Salisbury St., Worcester. Tues.-Fri. 10 a.m.-4 p.m., Sat. 10 a.m.-5 p.m., Sun. 1-5 p.m. Admission $3.50, $2 for students and seniors, free for children. The museum includes an extensive collection of Asian art in its Chinese, Japanese, Indian, and Islamic galleries. Korean ceramics from the 5th and 6th centuries are on display. The American Portrait Miniature Gallery includes works by John Singleton Copley, James Peale, Robert Fulton, and Edward Savage. Through Dec. 2: "Wild Spirits, Strong Medicine: African Art and the Wilderness." Through Oct. 28: "Handmade Paperworks"; "Prized Possessions: Textiles from West and Central Africa."

WORCESTER COUNTY HORTICULTURAL SOCIETY (508-869-6111), Tower Hill Botanic Garden, 30 Tower Hill Rd., Boylston. Mon.-Fri. 9 a.m.-5 p.m. Free. Vegetable and flower gardens and a horticultural library and education center.

SCHOOLS & UNIVERSITIES

BABSON COLLEGE (239-4473), Horn Library, Babson Park, Wellesley. Mon.-Thurs. noon-6 p.m., Fri. until 4 p.m. The Library houses the Roger W. Babson Museum, featuring memorabilia of the college's founder, and the Sir Isaac Newton Room, the original *fore-parlour* from Newton's London home. The Babson Archives contain over 1000 volumes of Newton's works. Through Nov. 13: "Gateway to the Nineties," an exhibit of arches, sculptures, and drawings by Murray Dewart.

BENTLEY COLLEGE, Art Gallery (891-3424), LaCava Campus Center, Beaver and Forest Sts., Waltham. Mon.-Thurs. noon-6 p.m., Fri. noon-4 p.m. Nov. 5-28: "Art and Music: A Collaboration in Four Movements," paintings by Berta Golahny. Reception Nov. 8, 4:30-7 p.m., features music/slide presentation by Golahny and composer/musician Paul DeCrescenzo.

BOSTON UNIVERSITY, Boston.

— Boston University Art Gallery (353-3329), 855 Comm Ave; Mon.-Fri. 10 a.m.-4 p.m., Sat.-Sun. 1-5 p.m. Through Dec. 9: "Sergio Castillo Sculpture: Energy Made Visible," a display of the artist's most recent work.

— George Sherman Union (353-2224), 775 Comm Ave; Mon.-Fri. 10 a.m.-5 p.m., Wed. until 8 p.m. Nov 5-Dec. 12: Annual Student Exhibition and Sale. Reception Nov. 5, 5-7 p.m.

— Mugar Memorial Library (353-3696), 771 Comm Ave; Mon.-Sat. 9 a.m.-5 p.m. Through Dec. 30: a collection of Bette Davis memorabilia. Through Dec. 30 on the first floor (Mon.-Sat. 9 a.m.-11 p.m., Sun. 10 a.m.-11 p.m.): an exhibition of materials highlighting actress Angela Lansbury's performances in *Mame* and *Gypsy*; "Straight Shooting," original manuscripts of the book by the same name by John Silber; an original copy of *George Gershwin's Song Book*. Through June 30: "From Sir Walter Raleigh to Sir Winston Churchill," original documents from such literary figures as Henry VII and Henry VIII, Horace Walpole, Nehru, Coleridge, Yeats, Tennyson, D.H. Lawrence, Dickens, and others.

— Photographic Resource Center (353-0700), 602 Comm Ave, Boston. Tues.-Sun. noon-5 p.m., Thurs. until 8 p.m. Admission $2, $1 for students and seniors. Through Dec. 2: "Linda Connor: Spiral Journey," a traveling exhibition from the Museum of Contemporary Photography in Chicago, including 112 photographs spanning the years 1967 to 1990. Reception Nov. 7, 5-7 p.m. **Fri. the 9th:** a lecture and booksigning with John Sexton begins at 7 p.m. (admission $6).

BRADFORD COLLEGE (508-372-7161), Laura Knott Gallery, 320 South Main St., Haverhill. Mon.-Fri. 10 a.m.-5 p.m., Sat. and Sun. 1 p.m.-5 p.m. Through Nov. 3: "Hornet's Nest," installations by Michael Roy Layne.

BRANDEIS UNIVERSITY, Waltham.

— Rose Art Museum (736-3434). Tues.-Sun. 1-5 p.m. Thurs until 9 p.m. Through Dec. 9: "Paintings Between Metaphor and Matter: The Lois Foster Exhibition of Boston Area Artists," new work by nine Boston-area painters.

BROWN UNIVERSITY, Providence.

— David Winton Bell Gallery (401-863-2932), List Arts Center, 64 College St., Providence, RI. Mon.-Fri 11 a.m.-4 p.m., Sat. and Sun. 1-4 p.m. Through Nov. 4: "Duane Hanson: Sculptures at Brown University," life-like mixed-media sculptures of human figures.

CLARK UNIVERSITY (508-793-7113), Goddard Library, 950 Main St., Worcester. Wed.-Sun. noon-5 p.m. Through Nov. 11: "Beach People: Selected Photographs from Stephen DiRado's Martha's Vineyard Portfolio."

HARVARD UNIVERSITY and **RADCLIFFE COLLEGE,** Cambridge.

— Arnold Arboretum of Harvard University (524-1718), the Arborway, Jamaica Plain. Open daily from dawn to dusk. More than 6500 species of plants in a 265-acre botanical garden designed by Frederick Law Olmsted. Hunnewell Visitor Center open daily, 10 a.m.-4 p.m.

— Arthur M. Sackler Museum (495-9400), 485 Broadway, Cambridge; Tues.-Sun. 10 a.m.-5 p.m. Admission $4, $2.50 for students and seniors, free for children, free to all under 18 on Sat. morning. Free tours begin Tues.-Fri. at 2 p.m. The second and fourth floors feature the permanent collection of works from Oriental, Islamic, and ancient cultures. The first floor houses changing exhibitions. Through Nov. 25: "Eyes to the East: Indian, Persian, and Turkish Art Given by Harvard Graduates."

— Busch-Reisinger Museum (495-2397), 32 Quincy St. Tues.-Sun. 10 a.m.-5 p.m. Admission $4, $2.50 for students and seniors, free for children, free to all Sat. morning. Features Central and Northern European art, including late medieval, Renaissance, and Baroque sculpture, 16th-century painting, and 18th-century porcelain. Features a collection of 20th-century German works.

— Carpenter Center for the Visual Arts (495-3251), 24 Quincy St. Mon.-Fri. 9 a.m.-10 p.m., Sat. until 6 p.m., Sun. 1-10 p.m. Through Nov. 4: "Hermann Heller, 1866-1949," works by the Austrian artist, anatomist, and mariner.

— Fogg Art Museum (495-2397), 32 Quincy St. Tues.-Sun. 10 a.m.-5 p.m. Admission $4, $2.50 for students and seniors, free for children, free to all Sat. morning. The decorative arts gallery includes 17th- and 18th-century British and American silver, furniture, and porce-

lain. Through Dec. 2: "Romanticism, Part 1: History and Imagination," a small exhibition of drawings, prints, and books.
— Graduate School of Design (495-9340), Gund Hall, 48 Quincy St., Cambridge; Mon.-Fri. 9 a.m.-5 p.m., Sat.-Sun. noon-5 p.m. Free. Through Nov. 23: photographs by GSD Rouse Artist-in-Residence Mary Miss.
— Harvard Semitic Museum (495-5656), 6 Divinity Ave., Cambridge. Mon.-Fri. 11 a.m.-5 p.m., Sun. 1- 5 p.m. Nov. 5-Dec. 28: "Jewish Ceremonial Objects from the Tumen Collection," objects dating from the 16th to the 19th century showing the unity of Jewish tradition and the variations in style which developed in different lands.
— Harvard University Museums of Natural History (495-1910), 26 Oxford St.; Mon.-Sat. 9 a.m.-4:30 p.m., Sun. 1-4:30 p.m. Admission $3, $2 for students and seniors, $1 for children five to 15. The Botanical Museum features exhibits on archaeobotany, ethnobotany, paleobotany, economic botany, and orchid taxonomy. Included in the museum's permanent collection are the "Garden of Glass Flowers," hand-formed glass models of more than 800 species. The Mineralogical and Geological Museums feature mineral and ore collections, with displays of gems and meteorites. The Museum of Comparative Zoology covers species from the earliest fossil invertebrates and reptiles to fish and reptiles alive today. Also on view are whale skeletons, the largest turtle shell ever found, the Harvard mastodon, and a 42-foot-long kronosaurus, the only complete and mounted model of the sea reptile in the country. "Understanding Nature in the MCZ," an exhibition focusing on 19th-century ornithologist Alexander Wilson, includes original paintings for his nine-volume catalogue of birds.
— Museum of Comparative Zoology, the Agassiz Museum (495-2463), 24 Oxford St.; Mon.-Sat. 9 a.m.-4:30 p.m., Sun. 1-4:30 p.m. Admission $2, $1.50 for students and seniors, 50¢ for children five to 15, free to all Sat. 9-11 a.m. Ongoing exhibits include "Feed the Birds," an exhibition of bird feeders.
— Peabody Museum of Archaeology and Ethnology (495-2248), 11 Divinity Ave. Mon.-Fri. 9 a.m.-4:30 p.m., Sun. 1-4:30 p.m. Admission $3, $2 for seniors, $1 for children. North American Indian artifacts, pre-Columbian materials from Middle America, ancient pottery from North and South America, and objects representing the Paleolithic and Iron Age cultures of Europe. The Heafitz Hall of the North American Indian has recently reopened after a decade of renovations.
— Schlesinger Library (495-8647), 1st and 4th Floors, 3 James St.; Mon.-Tues. 9 a.m.-9 p.m., Wed., Thurs. until 5 p.m. Through Nov. 30: "Tribute to Judith Sedwick (1943-1990): Photographs from Women of Courage, the Mosaic Project, and Other Work."
HELLENIC COLLEGE (522-2800), Maliotis Cultural Center, 50 Goddard Ave., Brookline. Mon.-Fri. 9 a.m.-5 p.m. Through Nov. 4: "Environment in Engraving," recent engravings, etchings, woodcuts, and prints by Vicky Tsalamata.
MASS. COLLEGE OF ART, Boston.
— Huntington Gallery (232-1555, x369), 623 Huntington Ave. Mon.-Fri. 10 a.m.-6 p.m., Sat. 11 a.m.-5 p.m. Nov. 7-Dec. 5: "The Nearest Edge of the Worlds: Art and Cuba Now," the first major exhibition of contemporary art from Cuba mounted in the U.S. since the Cuban Revolution. The premiere marks the start of a two-year national tour. **Wed.:** a gallery talk by Tomás Esson, Ciro Quintano, begins at 4 p.m.
MASSACHUSETTS INSTITUTE OF TECHNOLOGY, Cambridge.
— Compton Gallery (253-4444), 77 Mass Ave Mon.-Fri. 9 a.m.-5 p.m. The Gallery houses Charles Lewis's color photographs, which use advanced techniques such as photomacrography, photomicrography, interferometry, thermography, and light polarization. Through Dec. 14: "Lawrence B. Anderson '30: Artist, Educator, Architect."
— Hart Nautical Galleries (253-4444), 77 Mass Ave; Mon.-Sun. 9 a.m.-10 p.m. Drawings and photographs by yacht designer George Owen and "Half Models in Naval Architecture and Ship Building," including models, drawings, and photographs by ship designers from the 1840s to the 1920s.
— List Visual Arts Center (253-4680), 20 Ames St. Mon.-Fri. noon-6 p.m., Sat. and Sun. 1-5 p.m. Through Nov. 18: "Satellite Intelligence: New Art from Boston and San Diego," works by six San Diego and six Boston artists. Through Nov. 18: "Synthetic Spaces: Holography at MIT."
— MIT Museum (253-4444), 265 Mass Ave; Tues.-Fri. 9 a.m.-5 p.m., Sat. and Sun. noon-4 p.m. Donation $2. "Holography: Types and Applications" is an ongoing exhibition of three-dimensional scientific and medical images from the Media Laboratory's Spatial Imaging Group. Other exhibitions include "Root One," a piece by Cambridge sculptor James Rodrigues made from the root of a cedar tree; "Microscapes," color photographs by AT&T photographer Charles Lewis using highly advanced photographic techniques; "Doc Edgerton: Stopping Time," photographs, instruments, and memorabilia documenting Edgerton's invention and use of the strobe light. Through Dec. 1: "Visual AIDS II," a poster collection divided into themes of death, desire, defiance, and defense. Through Dec. 16: "Awon Orisa: The Gods/Africanism in the Americas," an exploration of Yoruba religious beliefs in the Americas.
MONTSERRAT COLLEGE OF ART (508-922-8222), Dunham Road, Beverly. Mon.-Fri. 9 a.m.-4 p.m. Through Nov. 8: sculpture of Neal Webber and Deborah Coffey.
NEW ENGLAND SCHOOL OF ART AND DESIGN, Gallery 28 (536-0383), 28 Newbury St., Boston. Mon.-Fri. 9 a.m.-9 p.m., Sat. 10 a.m.-4 p.m. Nov. 9-28: "Glass," recent oil paintings by Lydia Martin. Reception Nov. 9, 6-8 p.m.
NORTHEASTERN UNIVERSITY Art Gallery (437-2355), Dodge Library (2nd floor) and Richards Hall, 360 Huntington Ave., Boston. Mon.-Fri. 8 a.m.-9 p.m., Sat. and Sun. 1 p.m.-5 p.m. Through Nov. 30: "Art and Architecture," a mixed-media exhibit by part-time faculty in the Department of Art and Architecture.
PHILLIPS ACADEMY, Addison Gallery (508-475-7515), Andover. Tues.-Sat. 10 a.m.-5 p.m., Sun. 1-5 p.m. Through Dec. 16: "Drawn to Scale," contemporary drawings by Cynthia Carlson, Michael Glier, and Randy Twaddle; "William Eggleston Portfolios: Color Photography from the Permanent Collection"; "George B. Luks — Bronx Park, May 8, 1904: Thirty-three Study Drawings of Animals in the Bronx Zoo."
PINE MANOR COLLEGE (731-7118), Hess Gallery, 400 Heath St., Chestnut Hill. Mon.-Thurs. 9 a.m.-9 p.m., Fri. until 5 p.m., Sat. and Sun. noon-5 p.m. Through Nov. 13: photographs by George Peet and Gabrielle Keller.
REGIS COLLEGE (893-1820), Walters Gallery, 235 Wellesley St., Weston. Mon.-Fri. 10 a.m.-4 p.m. Through Dec. 14: "Perspectives in Printmaking," works by five New England printmakers. Call 527-3930 for more information.
RHODE ISLAND COLLEGE (401-456-9765), Bannister Gallery, 600 Mt. Pleasant Ave., Providence, RI. Mon.-Fri. 11 a.m.-4 p.m. and Tues., Thurs., 6-9 p.m. Through Nov. 22: "Lawrence Sykes: Sabbatical Portfolio," photographs from Cape Verde, the Ivory Coast, and Queens, New York revealing the universal qualities of humanity in disparate social contexts.
RHODE ISLAND SCHOOL OF DESIGN (401-331-3511), Providence, RI.
— Museum of Art, 224 Benefit St.; Tues., Wed., Fri., Sat. 10:30 a.m.-5 p.m., Thurs. noon-8 p.m., Sun. 2-5 p.m. Admission $1. Through Nov. 11: "RISD Faculty Show." Through Nov. 4: "Portraits of Kabuki Actors." Through Through Jan. 1: "Italian Painting: Treasures from the Permanent Collection."
SCHOOL OF THE MUSEUM OF FINE ARTS (267-6100, x656), 230 the Fenway, Boston.
— Grossman Gallery. Mon.-Fri. 10 a.m.-8 p.m., Sat. until 5 p.m., Sun. 1-5 p.m. Through Nov. 30: the "New Territory: Contemporary Art from East Germany."
SIMMONS COLLEGE (738-2145), Trustman Art Gallery, 300 the Fenway, Boston. Mon.-Fri. 10 a.m.-4:30 p.m. Through Oct. 26: "From Fantasy to Truth: Future Visions of an Artist," paintings by Wendy Seller.
SMITH COLLEGE, Museum of Art (413-585-2760), Northampton. Through Mar. 15: "Rail Wall Light Sculpture," a neon installation by Janna Longacre and Joe Upham in the Sculpture Court. Illuminated daily 7 a.m. to midnight.
SOUTHEASTERN MASS. UNIVERSITY (999-8765), Visual and Performing Arts Building, North Dartmouth. Mon.-Sat. 1-5 p.m. Nov. 3-Dec. 8: "Italy: 100 Years of Photography," an exhibition of 162 photographs organized by the Fratelli Alinari Museum of Photography in Florence. Includes works by Alinaris, Giacomo Brogi, and Count Primoli, and their foreign counterparts Alfred Eisenstaedt, Alfred Stieglitz, Paul Strand, Henri Cartier-Bresson, Robert Capa, and others.
THAYER ACADEMY (843-3580), Braintree. Mon.-Fri. 8 a.m.-3 p.m. Through Nov. 2: watercolors of local landscapes by Andrew Kusmin.
TUFTS UNIVERSITY, Medford.
— Gallery 11 (381-3518), Cohen Arts Center, Talbot Ave. Mon.-Fri. 11:30-5:30 p.m. Through Nov. 2: monoprints by Mary F. Rhinelander. Nov. 6-16: works on paper by Blake Stimson.
UMASS/BOSTON.
— Harbor Gallery (287-7988), Harbor Campus, Columbia Pt., Dorchester. Mon.-Thurs. 10 a.m.-6 p.m., Fri. until 5 p.m., Sat. 1-5 p.m. Through Nov. 10: "Let the Voices Be Heard," a multi-media exhibit exploring the issue of freedom of expression. Features work on loan from 25 Boston area artists and art groups.
UMASS MEDICAL CENTER GALLERY (508-856-2297), 55 Lake Ave. North, Worcester. Mon.-Fri. 9 a.m.-9 p.m. Nov. 4-Dec. 1: "A Focus on AIDS," portraits of people living with or facing AIDS by photographers Marna Kennedy and Mary Good and anthropologist Margaret Connors. Reception Nov. 5, 4-6 p.m.
WELLESLEY COLLEGE MUSEUM (235-0320), Jewett Arts Center, off Rte. 135, Wellesley. Mon.-Sat. 10 a.m.-5 p.m., Tues.-Wed. until 9 p.m. Sun., 2-5 p.m. Gallery talks are offered at 2:30 p.m. on Sun. Through Dec. 23: "Like a One-Eyed Cat: Photographs by Lee Friedlander 1956-1987."
WHEATON COLLEGE, Watson Gallery (508-285-7722), Norton. Mon.-Fri. 12:30-4:30 p.m. Nov. 8-Dec. 11: recent works by Providence artist Lynn Curtis. Opening lecture and reception Nov. 8, 7-9 p.m.
WILLIAMS COLLEGE (413-597-2429), off Rte. 2, Williamstown. Museum of Art, Mon.-Sat. 10 a.m.-5 p.m. Sun. 1-5 p.m. Ongoing: "Wallworks," site-specific works by Sol LeWitt. Through Oct. 28: "Mills and Factories of New England: Photographs by Serge Hambourg." Through Nov. 25: "Robert Morris: Hearing."

PHOTOGRAPHY

ANDREA MARQUIT FINE ARTS (859-0190), 207 Newbury St., Boston. Fri.-Sat. 11 a.m.-5 p.m. Nov. 3-Dec. 8: "New Images in Photography," works by eight photographers. Reception Nov. 3, 3-5 p.m.
BOSTON CITY HALL (725-3245), Government Center, Boston.
— Scollay Square Gallery, 3rd floor, Plaza level. Mon.-Fri. 8:30 a.m.-5:30 p.m. Through Nov. 30: "Sunday Service," portrait photographs from the Mt. Calvary Baptist Church by Mark Morelli.
BOSTON PUBLIC LIBRARY (536-5400, x366), Copley Sq., Boston. Mon.-Thurs. 9 a.m.-9 p.m., Fri. and Sat. 9 a.m.-5 p.m. Art and architecture tours given on **Mon.** at 2:30 p.m., on **Tues. and Wed.** at 6:30 p.m., and on **Thurs. and Sat.** at 11 a.m. Through Nov. 30 in the Rare Books and Manuscripts Dept.: "Spain in the Century of Columbus's Great Adventure," books, manuscripts, and photographs. Through Nov. 30 in the Wiggin Gallery balcony: "The Berlin Wall," photographs from 1945 through 1989 from the *Boston Herald-Traveler* photograph collection.
COMMONWEALTH MUSEUM (727-9268), State Archives Bldg., 220 Morrissey Blvd., Dorchester. Mon.-Fri. 9 a.m.-5 p.m., Sat. until 3 p.m. Free. Through Dec. 31: "Founding Farms: Five Massachusetts Family Farms, 1638-Present," black-and-white photographs by Stan Sherman, with text by Michael E.C. Gery.
DeCORDOVA MUSEUM (259-8355), Sandy Pond Rd., Lincoln. Tues.-Fri. 10 a.m.-5 p.m., Sat. and Sun., noon-5 p.m. Guided tour begins at 2 p.m. on **Sat. and Sun.** Admission $3, $2 for students and seniors. Contemporary American art with an emphasis on New England artists. Through Nov. 4: "Odyssey: The Art of Photography at National Geographic," organized by the Corcoran Gallery of Art, Washington, D.C.
EARTHWATCH (527-3930), 680 Mt. Auburn St., Watertown. Mon.-Fri. 9:30 a.m.-5 p.m. Through Nov. 30: "Rediscovered Polaroids," photographs by Steven Stone.
GENOVESE GALLERY (426-9738), 535 Albany St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Nov. 3-29: computer-generated drawings and photographs by Peter Campus.
HARVARD UNIVERSITY and **RADCLIFFE COLLEGE**, Cambridge.
— Graduate School of Design (495-9340), Gund Hall, 48 Quincy St., Cambridge; Mon.-Fri. 9 a.m.-5 p.m., Sat.-Sun. noon-5 p.m. Free. Through Nov. 23: photographs by GSD Rouse Artist-in-Residence Mary Miss.
— Schlesinger Library (495-8647), 1st and 4th Floors, 3 James St.; Mon.-Tues. 9 a.m.-9 p.m., Wed., Thurs. until 5 p.m. Through Nov. 30: "Tribute to Judith Sedwick (1943-1990): Photographs from Women of Courage, the Mosaic Project, and Other Work."
INDIGO (497-7200), the Club for Women, 823 Main St., Cambridge. Wed. 8 p.m.-1 a.m., Thurs., Fri., 4 p.m.-2 a.m., Sat., 8 p.m.-2 a.m. Through Nov. 30: photographs by Gloria Jean Le Clair. Reception Nov. 9, 7-9 p.m.
LIGHT SOURCES GALLERY (261-0344), 23 Drydock Ave., Boston. Mon.-Fri. 8:30 a.m.-5:30 p.m., Wed. until 6:30 p.m. Through Nov. 2: "Roll: Guitar Heroes and East Coast Inverts," photographs by B.C. Kagan. Nov. 7-29: "Out of Chelsea," color photographs of Chelsea, MA, by Phil Derendorf.
MASSACHUSETTS INSTITUTE OF TECHNOLOGY, Cambridge.
— Compton Gallery (253-4444), 77 Mass Ave. Mon.-Fri. 9 a.m.-5 p.m. The Gallery houses Charles Lewis's color photographs, which use advanced techniques such as photomacrography, photomicrography, interferometry, thermography, and light polarization.
MUSEUM OF OUR NATIONAL HERITAGE (861-6559), 33 Marrett Rd., Lexington. Mon.-Sat. 10 a.m.-5 p.m., Sun. noon-5 p.m. Free. Through Nov. 18: "Early Flight: 1900-1911," more than 50 original photographs by or belonging to the Wright brothers.
PHOTOGRAPHIC RESOURCE CENTER at Boston University (353-0700), 602 Comm. Ave., Boston. Tues.-Sun. noon-5 p.m., Thurs. until 8 p.m. Admission $2, $1 for students and seniors. Through Dec. 2: "Linda Connor: Spiral Journey," a traveling exhibition from the Museum of Contemporary Photography in Chicago, including 112 photographs spanning the years 1967 to 1990. Reception Nov. 7, 5-7 p.m. **Fri. the 9th:** a lecture and booksigning with John Sexton begins at 7 p.m. (admission $6).
PINE MANOR COLLEGE (731-7118), Hess Gallery, 400 Heath St., Chestnut Hill. Mon.-Thurs. 9 a.m.-9 p.m., Fri. until 5 p.m., Sat. and Sun. noon-5 p.m. Through Nov. 13: photographs by George Peet and Gabrielle Keller.
SOUTHEASTERN MASS. UNIVERSITY (999-8765), Visual and Performing Arts Building, North Dartmouth. Mon.-Sat. 1-5 p.m. Nov. 3-Dec. 8: "Italy: 100 Years of Photography," an exhibition of 162 photographs organized by the Fratelli Alinari Museum of Photography in Florence. Includes works by Alinaris, Giacomo Brogi, and Count Primoli, and their foreign counterparts Alfred Eisenstaedt, Alfred Stieglitz, Paul Strand, Henri Cartier-Bresson, Robert Capa, and others.
WAWRZONEK GALLERY (508-798-6612), 70 Webster St., Worcester. Nov. 4-Jan. 6: "Intimacies and Wildness," 50 dye-transfer photographs by Eliot Porter.
WELLESLEY COLLEGE MUSEUM (235-0320), Jewett Arts Center, off Rte. 135, Wellesley. Mon.-Sat. 10 a.m.-5 p.m., Tues.-Wed. until 9 p.m. Sun., 2-5 p.m. Gallery talks are offered at 2:30 p.m. on Sun. Through Dec. 23: "Like a One-Eyed Cat: Photographs by Lee Friedlander 1956-1987." Through Dec. 23 in the Corridor Gallery: "Edgerton, Gohlke, Papageorge, and Siskind: A Photographic Portfolio."

Visual Arts

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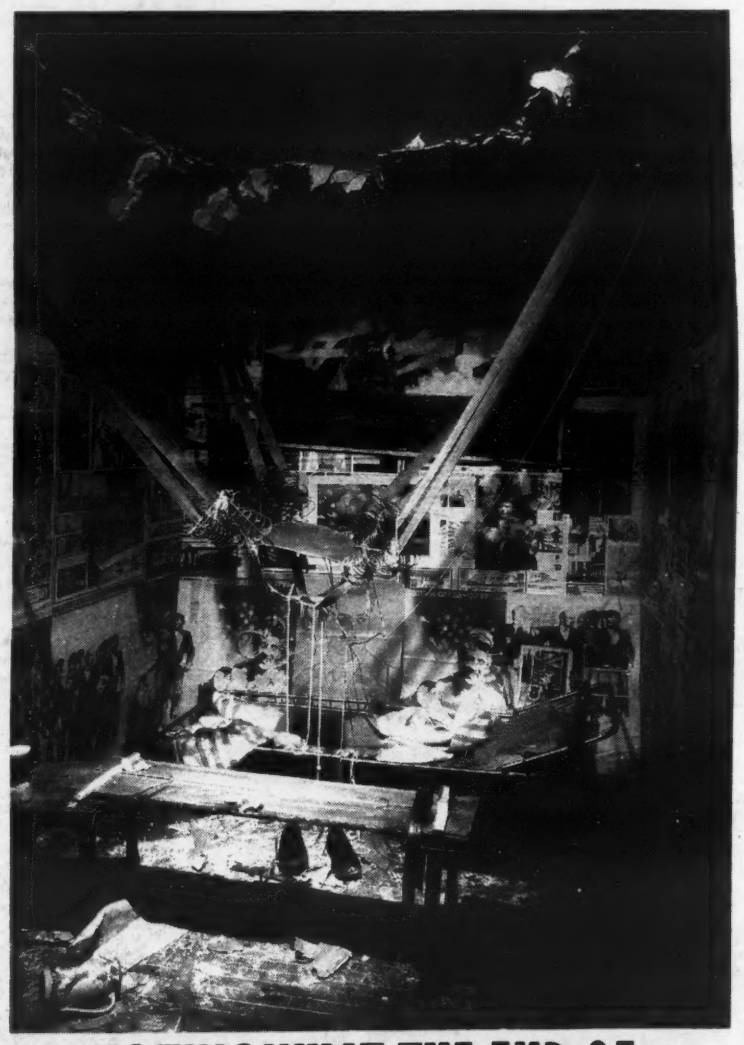

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PLAY BY PLAY

compiled by Bill Marx

ALICE IN WONDERLAND. Lewis Carroll's favorite nymphet tumbles down the rabbit hole and winds up on stage at the Wheelock Family Theatre, which celebrates its 10th anniversary with this recap of its inaugural production. At the Wheelock Family Theatre, 180 the Riverway, Boston (734-4760), through November 11. Curtain is at 7:30 p.m. on Friday and Saturday, with 3 p.m. matinees on Saturday and Sunday. Tix $7.50 to $8.

BOY MEETS BOY. A critically acclaimed spoof of '30s musicals that light-heartedly teases romantic conventions of the heterosexual kind. Kevin Fennessy, who staged the 1982 production of the show for the Triangle Theater Company, is back to direct this revival. At the Paramount Penthouse Theater, 58 Berkeley Street, Boston (426-3550), through December 1. Curtain is at 8 p.m. Wednesday through Saturday. Tix $15.

CAFE NOIR. A dinner-theater murder mystery — this one described as "a 1940s movie come to life" (read *Casablanca*) — by David Landau, founder of Murder To Go, the New York-based firm that pioneered the genre. At Mystery Cafe, 1667 Massachusetts Avenue, Cambridge (262-1826), indefinitely. Curtain is at 6 and 9 p.m. on Saturday. Tix $27.50 to $32.50 (includes dinner).

CANDIDA. George Bernard Shaw's anti-romantic romance slyly examines the desires and jealousies of a prim clergyman, his wise wife, and a sexy young poet. Director Larry Lane misses the play's sardonic undertones; it isn't a Shavian version of *Mother Knows Best*. But he comes up with a solid and ingratiating production anyway, marked by some superb performances by Donivan Barton as the smitten versifier, Julia Flood as his maternal object of worship, and Faith Justice as a love-struck secretary. Presented by the New Repertory Theatre at the Newton Highlands Congregational Church, 54 Lincoln Street, Newton Highlands (332-1646), through November 18. Curtain is at 8 p.m. on Thursday and Friday, at 5 and 8:30 p.m. on Saturday, and at 3 and 7:30 p.m. on Sunday. Tix $12 to $15.

CLUB. The Flying Karamazov Brothers have added some new, high-tech elements to their New Vaudevillian mix of juggling and joking. The troupe's latest piece includes computers, synthesizers, and radio-controlled props. At the Spingold Theater, Brandeis University, Waltham (736-3400), through November 4. Curtain is at 8 p.m. on Friday and Saturday and at 7 p.m. on Sunday, with matinees at 3 p.m. on Saturday and Sunday. Tix $22 to $25. (See review in this issue.)

CONTEMPORARY INSANITY II: THE SEQUEL. The Boston Baked Theatre swings into action with a follow-up to an earlier comedy revue. And the new piece proffers (along with some leftovers) a fresh serving of literate fare, this time from a musical-comedy menu that's equal parts Stephen Sondheim and *Saturday Night Live*. The show takes on topical politics (a dominatrix asks whether we're into S&L) as well as the troupe's long-time speciality — the angst of modern romance. At the Boston Baked Theatre, 255 Elm Street, Davis Square, Somerville (628-9575), indefinitely. Curtain is at 8:15 p.m. on Friday and at 7 and 9:15 p.m. on Saturday. Tix $14.50 to $16; discounts for students and seniors.

CUT THE CORD, with NARROWS. Two new one-act plays. The first, by James Doherty, "concerns a man who, in finding himself ignored by everyone around him, stops talking except to himself." The second, by Lori Rosner, "examines eccentric relatives struggling to maintain sanity in the Texas heat." At the New Ehrlich Theatre, 539 Tremont Street, Boston (482-6316), through November 10. Curtain is at 8 p.m. Thursday through Saturday. Tix $10.

A DEADLY DOSE. One of the more successful of the crime-and-dine whodunits, this show takes us to a Boston society party, complete with prime beef and prime mayhem. The talented and spunky cast is particularly delicious, a game crew who stay in character and bravely ad-lib through the thickest of mental thickets and most guerrilla of audience interjections. At the Tremont House, 275 Tremont Street, Boston (925-4500), indefinitely. Curtain is at 7:30 p.m. on Friday and Saturday. Tix $39.95 (includes dinner).

DRACULA. The toothy one returns, in the wake of Halloween. Veteran local thespian Will Lebow stars as the old bloodsucker. At the Nickerson Theatre, 30 Accord Park Drive, Norwell (871-2400), through November 24. Curtain is at 8 p.m. Tuesday through Thursday, at 8:30 p.m. on Friday and Saturday, and at 7 p.m. on Sunday, with matinees at 2 p.m. on Saturday and Sunday. Tix $15 to $18.

DRIVING MISS DAISY. Another revival of Alfred Uhry's Pulitzer Prize-winning comedy about the tempestuous relationship between a crusty Southern Jewish widow and her black chauffeur. At the Nickerson Theatre West, 490 Boston Post Road, Sudbury (508-443-1776), through November 10. Curtain is at 8 p.m. Tuesday through Thursday, at 8:30 p.m. on Friday and Saturday, and at 7 p.m. on Sunday, with 2 p.m. matinees on Saturday and Sunday. Tix $19 to $22.

THE EAGLE HAS TWO HEADS. The Harvard-Radcliffe Dramatic Club's staging of Jean Cocteau's dark romance is the first production underwritten by the Tim Mayer Fund. At Agassiz Theatre, Radcliffe College, Cambridge (493-7478), November 9 through 17. Curtain is at 8 p.m. on Friday and Saturday and at 7 p.m. on Sunday. Tix $5; $4 for students with I.D.

EXTREMITIES. William Mastrosimone's controversial drama about a woman who subdues, and tries to punish, a man who attempted to rape her. Presented by Wharf Rat Productions at the North End Union, Boston (508-745-9679), November 2 and 3. Curtain is at 8 p.m. on Friday and Saturday. Tix $15. All proceeds to benefit the North Shore Rape Crisis Center.

THE FANTASTICKS. Singer Robert Goulet stars in a revival of the most popular musical in the history of Off Broadway. At the Wang Center, 268 Tremont Street, Boston (931-1000), November 6 through 11. Curtain is at 7 p.m. on Tuesday (press opening) and at 8 p.m. Wednesday through Saturday, with matinees at 2 p.m. on Wednesday and Saturday and at 3 p.m. on Sunday. Tix $20.75 to $38.25.

THE FLOATING PALACE. A new play, which examines the sinking of the Titanic, produced by Harvard undergraduates in collaboration with the Nora Theatre Company. At the Harvard Union, corner of Quincy and Harvard streets, Harvard Square, Cambridge (495-4530), through November 3. Curtain is at 8 p.m. on Friday, with a matinee at 3 p.m. on Saturday. Tix $3 to $5.

FORBIDDEN BROADWAY 1990. "The Fabulous Invalid" continues to linger — as parodist Gerard Alessandrini, like some humming Nurse Ratched, circles the bed. In this hilarious new edition of the long-running commercial theater spoof, Alessandrini, as usual, gets the last word and the last laugh while assorted icons of the medium get the last rites. Tyne Daly, swaggering through *Gypsy* with a pistol; the rock star Sting, turning Mack the Knife into cut-rate cutlery; and Dustin Hoffman's Shylock, warbling songs from *The Graduate*, are among the gooses newly cooked in Alessandrini's oven. At the Terrace Room, Boston Park Plaza Hotel, 64 Arlington Street, Boston (357-8384), indefinitely. Curtain is at 8 p.m. Tuesday through Friday, at 7 and 10 p.m. on Saturday, and at 3 and 6 p.m. on Sunday. Tix $16.50 to $24.50.

GENERATIONS OF THE DEAD IN THE ABYSS OF CONEY ISLAND MADNESS. The world premiere of Michael Henry Brown's drama about "an inner-city family inhabiting an urban world centered on drugs and easy hustles." L. Kenneth Richardson, co-founder of the Crossroads Theatre Company, directs. At the Long Wharf Theatre's Stage II, 222 Sargent Drive, New Haven, Connecticut (203-787-4282), through December 16. Curtain is at 8:15 p.m. Tuesday through Saturday and at 7:15 p.m. on Sunday, with matinees at 4:15 p.m. on Saturday and at 2:15 p.m. on Sunday. Tix $24 to $29.

A GIRL'S GUIDE TO CHAOS. The Off Broadway hit by *Village Voice* columnist Cynthia Heimel offers some hilarious conjectures about contemporary male/female relationships — which one of characters aptly describes as the "crazy endless mating dance with no mating." Director Diana Spinrad uses Nick's postage-stamp of a stage well, and the production is lively and frenetic, with three talented actresses — Sally Monroe, Josette Di Carlo, and Donna Manley — spinning their way through the show's sassy skits. At Nick's, 100 Warrenton Street, Boston (482-0930), through November 25. Curtain is at 8 p.m. Wednesday through Saturday, with a 3 p.m. matinee on Sunday. Tix $15 to $18.50.

THE GLASS MENAGERIE. Tennessee Williams's lyrical play about the misfortunes of the downwardly mobile Wingfield family launched his career. David Kent, the new artistic head of the Merrimack Repertory Theatre, directs an impressive cast, which includes Dee Nelson, David Fox, and Annette Miller. At the Merrimack Repertory Theatre, 50 East Merrimack Street, Lowell (508-454-3926), through November 24. Curtain is at 7:30 p.m. on Monday (press opening), at 8 p.m Wednesday through Friday, at 8:45 p.m. on Saturday, and at 7 p.m. on Sunday, with matinees at 5 p.m. on Saturday and at 2 p.m. on Wednesday and Sunday. Tix $12 to $22.

GROUCHO, A LIFE IN REVUE. A show based on the life, loves, and laughs of Groucho Marx, written by his son Arthur Marx and Robert Fisher. Marx impersonator Les Marsden is particularly adroit at capturing the physical Groucho, from the upwardly averted eyes, all baby-boy innocence masking dirty-old-mannishness, to the loping crouch walk and antic dancing. But the script, a pastiche of burlesque and biography, is a bumpy ride on its subject's familiar flapping coattails. The first act, heavily weighted with vaudeville steals from the Brothers, is a delight. The second, with more maudlin cobbling by the son and his collaborator, is, as Chico might say, not-a so good. At the Theatre Lobby, 216 Hanover Street, Boston (227-9872), indefinitely. Curtain is at 8 p.m. Tuesday through Friday and at 6 and 9 p.m. on Saturday, with matinees at 2 p.m. on Wednesday and at 3 p.m. on Sunday. Tix $15 to $24.

HOPPING FREIGHTS — A WILD '60S ADVENTURE. Ace storyteller Doug Lipman recalls his hippie days in a "mythic journey to the world's most bizarre barbecue, a guitar concert at gunpoint, and new relationships to his father and the draft." Presented by Storytellers in Concert at the First Church Congregational, 11 Garden Street, Cambridge (628-5865), November 6 through 24. Curtain is at 7:30 p.m. on Tuesday and at 8 p.m. on Friday. Tix $10; $7 for students and seniors.

IMPROVBOSTON. Impromptu entertainment for insomniacs is pledged every Friday and Saturday evening by the venerable improv troupe, which, unfortunately, specializes in sophomoric forays into Borscht Belt territory and self-congratulation. At the Back Alley Theatre, 1253 Cambridge Street, Inman Square, Cambridge (491-8166), indefinitely. Curtain is at 10:30 p.m. on Friday and Saturday. Tix $8; $6 for students.

INTO THE WOODS. Stephen Sondheim and James Lapine's post-modernist musical rewrite of the Brothers Grimm explores what happens to Red Riding Hood, Jack of beanstalk fame, and Cinderella after "happily ever after." The show garnered three Tony Awards as well as the New York Drama Critics Circle Award when it ran on Broadway. Betsy Jocelyn, who played the Witch in the national tour, repeats the role here. At the North Shore Music Theatre, Dunham Road, Beverly (508-922-8500), November 8 through December 1. Curtain is at 8 p.m. Thursday through Saturday. Tix $20 to $26.50.

JULIUS CAESAR. Visions Theatre Company,"an exciting new troupe devoted to breaking through the barriers of race and gender," takes on Shakespeare in its rookie outing. The production features "non-traditional casting and an emphasis on the supernatural elements." At the Leland Center, Boston Center for the Arts, 539 Tremont Street, Boston (868-1750), through November 30. Curtain is at 8 p.m. Thursday through Saturday, with a matinee at 2 p.m. on Saturday. Tix $10; $8 for students and seniors.

JUNO AND THE PAYCOCK. Sean O'Casey's classic drama of a family struggling through the civil war in 1922 Dublin is given a surprisingly subdued staging by director David Wheeler. He mutes the play's raucous mix of tragedy and farce in order to make it cohere — as well as to punch up its Beckettesque elements. The approach is intelligent but diminishes the play's larger-than-life Irish soul and bravado. Moreover, the fine actress Anne Scurria is miscast as Juno, Casey's idea of the feminine life force. But Peter Gerety is endearing, if restrained, as her scalawag of a hubby, "Captain" Jack Boyle. He and Timothy Crowe, who does a daringly scurrilous turn as shiftless sidekick Joxer Daly, go a long way toward proving why Beckett so loved this play. At Trinity Repertory Company, 201 Washington Street, Providence, Rhode Island (401-351-4242), through November 18. Curtain is at 7 p.m. on Tuesday, at 8 p.m. Wednesday through Saturday, and at 7 p.m. on Sunday, with matinees at 2 p.m. on Wednesday, Saturday, and Sunday. Tix $22 to $30; discounts for students and seniors.

KISS ME QUICK BEFORE THE LAVA REACHES THE VILLAGE. This new musical by Peter Ekstrom and Steve Hayes takes a campy, but loving, look at '40s movie musicals. It can't make up its mind whether to send up or send in the clowns, but the show, in both its silliness and its sweetness, pays tribute to a simpler, pre-Sondheim era, and director Anthony J. Stimac is good at mixing up sincerity with piffle. At the North Shore Music Theatre, Dunham Road, Beverly (508-922-8500), through November 3. Curtain is at 8 p.m. on Friday and Saturday, with a matinee at 2 p.m. on Saturday. Tix $23.50 to $26.50.

LARGO DESOLATO. Gitta Honegger directs Tom Stoppard's translation of Czech prez Vaclav Havel's black comedy about a nebbish who "in the face of demands from his girlfriends, colleagues, disciples, and government, tries to hold onto his identity and his mind." At the Yale Repertory Theatre, 222 York Street, New Haven, Connecticut (203-432-1234), through November 17. Curtain is at 8 p.m. Monday through Friday and at 8:30 p.m. on Saturday, with a matinee at 2 p.m. on Saturday. Tix $19 to $26.

MARVIN'S ROOM. The East Coast premiere of Scott McPherson's quirky comedy about two estranged sisters who seek reconciliation between the generations in their eccentric family. The show received critical hozannas when it opened at Chicago's Goodman Theatre last spring, and this staging boasts most of the original Goodman cast, as well as director

Performing Arts

David Petrarca. At the Hartford Stage Company, 50 Church Street, Hartford, Connecticut (203-527-5151), November 10 through December 15. Curtain is at 8 p.m. on Saturday and at 7 p.m. on Sunday, with a 2:30 p.m. matinee on Sunday. Tix $15.

1938: THE YEAR IN MUSIC, COMEDY, AND BROADCAST NEWS. A nostalgic cabaret that received rave reviews in New York. Spider Saloff, Ricky Ritzel, and Jodi Capeless star. The evening is a benefit for the Coolidge Corner Moviehouse; black tie encouraged. At the Georgian Room, Park Plaza Hotel, Boston (734-2501), November 4. Curtain is at 8 p.m. on Sunday. Tix $25.

THE NORMAL HEART. Larry Kramer's hard-hitting play about the AIDS crisis, performed as a benefit for Equity Fights AIDS and the Ecumenical Task Force on AIDS. At the First Parish, 3 Church Street, Harvard Square, Cambridge (547-0473), through November 4. Curtain is at 8 p.m. Friday through Sunday. Tix $15; November 4 performance to be preceded by a panel discussion entitled "What can we do?"

NUNSENSE. Dan Goggin's Off Broadway musical, which won the 1986 Outer Critics' Circle Award, recounts the trials of the Little Sisters of Hoboken, who stage a talent show to raise money to bury four of their number inadvertently poisoned by the convent cook. We thought most of the shenanigans by the show's five singing, dancing, habit-clad nuns were about as dumb as the premise, but parochial-school grads seem to get a kick out of the Sisters kicking up their sensibly shod heels. Pat (Ursula the Sea Witch) Carroll currently plays the Mother Superior. At the Charles Playhouse, 74 Warrenton Street, Boston (426-6912), indefinitely. Curtain is at 8 p.m. Tuesday through Friday and at 6 and 9 p.m. on Saturday, with matinees at 2 p.m. on Thursday and at 3 p.m. on Sunday. Tix $15.50 to $26.50; half-price for students, seniors, and clergy at Thursday matinee.

THE ODD COUPLE. In this version of Neil Simon's successful comedy, Oscar and Felix have been transformed into a Chelsea police officer and a teacher at the Boston Latin School. Presented by the Mission Hill Theatre at the Massachusetts College of Art, 621 Huntington Avenue, Boston (269-4576), through November 3. Curtain is at 8 p.m. on Friday and Saturday. Tix $8; $4.50 for students and seniors.

OF TANNE. Joan Gale's horny, critically acclaimed performance piece examines the life of Danish writer Karen Blixen during her years in Africa as revealed through her correspondence with her family. At Mobius, 354 Congress Street, Boston (542-7416), through November 10. Curtain is at 8 p.m. on Friday and Saturday. Tix $10; $7 for students and seniors. (See review in this issue.)

ORPHEUS DESCENDING. Evidently there is life after Vanessa Redgrave for this Tennessee Williams melodrama about an Italian matron of the Deep South and the young stud who wanders into her life. At the Back Alley Theater, 1253 Cambridge Street, Inman Square, Cambridge (491-8166), through December 8. Curtain is at 8 p.m. Thursday through Sunday. Tix $15; $10 for students and seniors.

OUR COUNTRY'S GOOD. The East Coast premiere of Timberlake Wertenbaker's historical drama, which won London's Olivier Award for Best Play. Adapted from Thomas Keneally's novel *The Playmaker*, the play is set in 18th-century Australia and deals with a group of convicts rehearsing a production of the Restoration comedy, *The Recruiting Officer*. Much of the time, the play's a loving, and humorous, tribute to the humanizing powers of the stage, with its ability to educate and transform. And the resultant Mickey Rooney and Judy Garland puttin'-on-a-show aura charms at first but ultimately turns sentimental. Still, the drama is a provocative piece by a promising playwright, and it deserves grittier treatment than this broad-as-a-country-barn staging by Hartford Stage artistic director Mark Lamos. At the Hartford Stage Company, 50 Church Street, Hartford, Connecticut (203-527-5151), through November 3. Curtain is at 8 p.m. on Friday and Saturday, with a matinee at 2:30 p.m. on Saturday. Tix $23 to $28.

SARAFINA! The surprise Broadway hit comes to Boston with most of its original cast intact. The musical, which boasts a vibrant score by author Mbongeni Ngema and jazz great Hugh Masekela, celebrates the children of South Africa's townships and their resistance to apartheid. At the Colonial Theatre, 106 Boylston Street, Boston (426-9366), through November 11. Curtain is at 8 p.m. Tuesday through Saturday and at 7 p.m. on Sunday, with matinees at 2 p.m. on Saturday and Sunday. Tix $25.50 to $42.50. (See review in this issue.)

A SCENT OF FLOWERS. A staged reading of British playwright James Saunders's acclaimed play, the story of a woman who kills herself "but continues to walk among the living." June Judson directs. Presented by the Cambridge Center for Adult Education and Theatre in Process at the Blacksmith House, 56 Brattle Street, Harvard Square, Cambridge (547-6789), through November 4. Curtain is at 8 p.m. on Saturday and at 5 p.m. on Sunday. Tix $6.

THE SEAGULL. Chekhov's masterpiece about the tortured lives of the bourgeoisie is given a production that "incorporates some of the sentiment of 19th-century melodrama." Presented by the New Boston Theatre At the Performance Place, 277 Broadway, Somerville (625-1300), November 8 through December 1. Curtain is at 8 p.m. Thursday through Saturday. Tix $12.

SEEING DOUBLE. The San Francisco Mime Troupe comes to town with one of its most acclaimed, and controversial, political/musical satires. The topic is the Middle East, and the plot revolves around two California teenage look-a-likes — a Palestinian-American and a Jewish-American — who get switched and mismatched with the wrong families. The show won a 1990 Obie Award, one judge noting that the committee was "impressed that a company so often labeled agit-prop could deal with both sides of the issue and could show feelings from both sides." At the Strand Theatre, 643 Columbia Road, Dorchester (720-3434), November 9 and 10. Curtain is at 8 p.m. on Friday and Saturday. Tix $10 to $16. (See story in this issue.)

SHEAR MADNESS. The dramatis personae of this audience-participation whodunit (which is now the longest-running non-musical in American theater history) continue to comb Newbury Street for the murderer of a classical pianist who lived over the unisex hair salon where the show is set. At the Charles Playhouse, Stage II, 74 Warrenton Street, Boston (426-5225), indefinitely. Curtain is at 8 p.m. Wednesday through Friday, at 6:30 and 9:30 p.m. on Saturday, and at 3 and 7:30 p.m. on Sunday. Tix $18 to $23.

SPENCER MEMORIAL LECTURE. This year's speaker is actress Diana Rigg, who will focus on the history of criticism in the theater, drawing on examples from stage past and present. If the speech is anything like her 1983 book, which was entitled *No Turn Unstoned, The Worst Theatrical Reviews*, then Rigg's talk will be wildly funny as well as informative. At Longfellow Hall, Radcliffe Yard, Cambridge (547-8300), November 7. Curtain is at 4:30 p.m. on Wednesday. Free.

TRU. Robert Morse starred in this one-character show based on the life and works of Truman Capote when it was broken in at the American Repertory Theatre a year ago. He went on to win the 1990 Tony, Drama Desk, and Elliot Norton Awards for his powerful Broadway performance in the play by Jay Presson Allen. At the Wilbur Theatre, 246 Tremont Street, Boston (423-4008), November 6 through 25. Curtain is at 8 p.m. on Tuesday, at 7 p.m. on Wednesday (press opening), and at 8 p.m. Thursday through Saturday, with matinees at 2 p.m. on Thursday and Saturday and at 3 p.m. on Sunday. Tix $27 to $39.50. (See story in this issue.)

TWO TRAINS RUNNING. Boston premiere of the newest play in two-time Pulitzer Prize winner August Wilson's cycle chronicling the black experience in 20th-century America. This one's set in Pittsburgh in 1969 and filters into the life of a local diner the teachings of Martin Luther King and Malcolm X. Lloyd Richards directs a cast that includes Trinity Rep mainstay Ed Hall. Presented by the Huntington Theatre Company at the Boston University Theatre, 264 Huntington Avenue, Boston (266-0800), through November 25. Curtain is at 8 p.m. Tuesday through Saturday, with 2 p.m. matinees on Wednesday, Saturday, and Sunday. Tix $16 to $32. (See review in this issue.)

THE VOYSEY INHERITANCE. Written in 1906, Harley Granville Barker's play about financial chicanery and family loyalty is a powerful fusion of Chekhovian pathos and Shavian dialectics. Arvin Brown, the artistic director of the Long Wharf Theatre, is at the helm. At the Long Wharf Theatre, 222 Sargent Drive, New Haven, Connecticut (203-787-4282), through November 11. Curtain is at 8 p.m. Tuesday through Friday, at 8:30 p.m. on Saturday, and at 7:30 p.m. on Sunday, with matinees at 4 p.m. on Saturday and at 2 p.m. on Sunday. Tix $24 to $29.

WOMAN IN MIND. Boston premiere of Alan Ayckbourn's unusually dark-hued comedy about a suburban housewife who cracks up, choosing dashing domestic fantasy over drab reality. At the Lyric Stage, 54 Charles Street, Boston (742-8703), through December 2. Curtain is at 8 p.m. Wednesday through Friday, at 5 and 8:30 p.m. on Saturday, and at 3 p.m. on Sunday. Tix $13.50 to $17.50. (See review in this issue.)

WOMB FOR RENT, A PRO-CHOICE COMEDY. The Sleeveless Theatre, an all-women ensemble, "provides comic relief for the pro-choice blues by taking the abortion issue through a vaudevillian romp." At the Boston Baked Theatre, 255 Elm Street, Davis Square, Somerville (628-9575), through November 18. Curtain is at 7:30 p.m. on Sunday. Tix $10; $2 discount for students.

THE WOULD-BE GENTLEMAN. Moliere's comedy is about a low-born, but wealthy, man who falls for a beautiful aristocrat. His efforts to hobnob with nobility, which include lessons in music, dance, fencing, and spelling, culminate in his being crowned a Turkish "Mamamouchi" in a ceremony performed in this production by the Ken Pierce Baroque Dance Company. Presented by Theater Ludicrum at the Strand Theater, 643 Columbia Road, Dorchester (424-6831), November 6 and 11. Curtain is at 8 p.m. on Tuesday and at 7 p.m. on Sunday. Tix $8; $5 for students and seniors.

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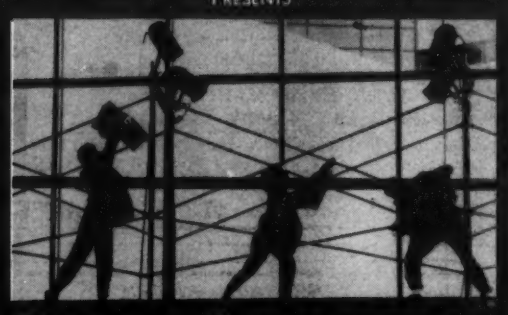

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HERE'S WHAT'S HOT THIS WEEK

TOP 25 ALBUMS

1	Jane's Addiction	*Ritual de la Habitual*
2	Public Image Ltd.	*The Greatest Hits So Far*
3	The Cure	*Mixed Up*
4	Depeche Mode	*Violator*
5	INXS	*X*
6	Indigo Girls	*Nomads•Indians•Saints*
7	World Party	*Goodbye Jumbo*
8	Cocteau Twins	*Heaven Or Las Vegas*
9	The Charlatans U. K.	*Some Friendly*
10	Iggy Pop	*Brick By Brick*
11	Bald Eross	*Third Eye*
12	The Soup Dragons	*Lovegod*
13	The Replacements	*All Shook Down*
14	Social Distortion	*Social Distortion*
15	Suhe	*Goddess*
16	Edie Brickell	*Ghost Of A Dog*
17	Los Lobos	*The Neighborhood*
18	Pixies	*Bossanova*
19	An Emotional Fish	*An Emotional Fish*
20	Wax (Not Wax)	*Are You Okay?*
21	The Cowdogs	*Joy Rides For Short-Ass*
22	Pet Shop Boys	*Behavior*
23	The Alarm	*Standards*
24	Sterling Beats	*Crawlspace*
25	Living Colour	*Time's Up*

TOP 10 SINGLES

1	Jane's Addiction	*Been Caught Stealing*
2	Public Image Ltd.	*Don't Ask Me*
3	An Emotional Fish	*Celebrate*
4	Ashtrax	*Get The Time*
5	Morrissey	*Piccadilly Palare*
6	The Soup Dragons	*I'm Free*
7	Indigo Girls	*Hammer And A Nail*
8	Living Colour	*Type*
9	Lava Ray	*Daily*
10	Cocteau Twins	*Iceblink Luck*

TOP Boston 10 ROCKS

1	The Mighty Mighty Bosstones	*Devil's Night Out*
2	The Thanics	*The Thanics*
3	Think Tree	*Eight Thirteen*
4	Buffalo	*"Leaves In Virginia"*
5	Wheatie	*"Live Thing"*
6	Dear Sir	*"Alistair Green"*
7	Lemonheads	*Lovey*
8	The Embarrassment	*God Help Us*
9	The Neighborhoods	*Neighborhood*
10	Hiding In Public	*"Castle"*

TOP Moods for 10 MODERNS

1	Paris	*The Devil Made Me Do It*
2	The New Fast Automatic Daffodils	*Big Fishes Eyes*
3	S'Express	*Nothing To Lose (EP)*
4	Lush	*Sweetness And Light*
5	Happy Mondays	*Kinky Afro*
6	Skinny Puppy	*Too Dark Park*
7	Front 242	*Tragedy For You*
8	Nine Inch Nails	*Get Down Make Love/Sin (EP)*
9	Sisters Of Mercy	*More*
10	Nightmares On Wax	*Aftermath*

TOP Jazz 10 BRUNCH

1	Sun Ra	*Purple Night*
2	Ether/Orchestra	*Half Life Of Desire*
3	Kenny Garrett	*African Exchange Student*
4	Branford Marsalis	*Crazy People Music*
5	Jon Hendricks	*Freddie Freeloader*
6	Freddie Redd	*Live At The Studio Grill*
7	Randy Weston	*Portraits of Thelonious Monk*
8	Macoo Parker	*Roots Revisited*
9	George Benson	*Big Boss Band*
10	Mark Whitfield	*The Marksman*

WFNX 101.7

OFF THE RECORD

Badfinger

JAZZ

★★1/2 Don Cherry, MULTIKULTI (A&M). Cherry's previous release, last year's *Art Deco*, presented the trumpeter as Ornette Coleman's representative-at-large to jazz. This album gives us Cherry as harmolodic ambassador to the rest of the world. A hodgepodge of unaccompanied Cherry solos and several ensembles (the best of which, a quartet with Carlos Ward, Bob Stewart, and Ed Blackwell, deserves a recording all its own), it explores Afro-Cuban, Zimbabwean chimurenga, and other musical cross-breeds.

Cherry scouted the world-music terrain years before the tourists and record executives rushed in, so he's a sure-handed pan-culturalist. Not that he's gone entirely native, of course. The music's rhythmic underpinnings may come from the mountains of Cuba or the cities of Zimbabwe, but Cherry's trumpet speaks right from the heart of the American experience. Good-natured, naïve, sometimes deliberately amateurish, and, like many of Cherry's efforts in this vein, uneven, it delights you with its camaraderie and surprises you with musical continuities you never suspected.

— Ed Hazell

★★★ The Meeting, THE MEETING (GRP). An album by veteran session players that's far better than you might expect. Drummer Ndugu Chancler's most famous moment came as a session man on Michael Jackson's "Billie Jean"; saxman Ernie Watts has put in 15 years with the *Tonight Show* band as well as working with Charlie Haden's Quartet West. The album is not aiming to be anything other than easy urban-contemporary fusion, but it fully succeeds on those terms. There are some lightweight moments, and Patrice Rushen's synth sounds can get a bit treacly. Yet that's outweighed by the heavy musicianship, the melodic and often surprising compositions (especially the title tune and ex-Weather Report bassist Alphonso Johnson's "Virgin"), and the audible enjoyment these guys get from playing together.

— Mac Randall

POP

★★★ David Torn, DOOR X (Windham Hill). "It's about magic, it's about love. Every mind has got to be defused." Those opening lyrics are guitarist/vocalist/multi-instrumentalist David Torn's prerequisites for an embracing world vision. Then Torn unleashes the penetrating spirals of his guitar via tape loops, a system he calls "hypnodrones." Sparse in some places, cascading in others, the peals of harmonic minor scales establish an Eastern ambiance.

The practice of "microtuning" — segmenting the traditional units of tonality — allows even more-subtle harmonic nuances. Synthesizer and percussion work against a lattice of guitar filigrees to create a vortex of polyrhythms and amber shadings of harmonic color; Torn's guitar is potent but never overbearing. The presence of a highly versatile supporting cast, anchored by percussion ace Bill Bruford, places this recording squarely in the center of the Venn diagram of world jazz, rock, and fusion.

— Simon Schattner

★ Badfinger, LIVE/DAY AFTER DAY (Rykodisc). For their entire career, Badfinger bore the curse of the Fab Four. Given their name by Beatle manager Neil Aspinall, signed to Apple Records in 1968, they released singles written by McCartney and produced by Harrison, and it was rumored that they actually were the Beatles recording pseudonymously.

With the release of this album and Rhino's promised reissue of Badfinger's studio work, a whole new generation can figure it out for themselves. Let's hope Rhino does a better job than ex-Finger Joey Molland has here. Molland dug up a recording of the band's 1974 Cleveland Agora show and, as he explains in the liner notes, "plugged into 1990." This entailed putting a bizarre gated echo on the snare drum that turns drummer Mike Gibbons's fills into mush. Add the way the snare's mixed higher than everything else, and you've got a synthetic "live" album where the occasional crowd noises sound phoned in from the moon. It doesn't help that most of the material is not their best, or that even the good songs often deteriorate into overlong jams. Badfinger were capable of much more; these tapes should have stayed plugged into 1974.

— Mac Randall

★★ Roots Radics, FORWARD EVER, BACKWARDS NEVER (Heartbeat). Driven by compelling ideas and emotions, reggae is a powerful vehicle for expression; without them it tends to slump into a comfortable posture that's soothing but not very engaging. Roots Radics (according to the liner notes, " 'Radics' is an abbreviation of radicals, roots musicians riding drum and bass lines to new frontiers of unity and upfullness") are an ensemble of Jamaican studio musicians who have worked with a variety of well-known reggae artists including Bunny Wailer, Shinehead, and Yellowman. Which may be precisely the problem. Like most studio musicians, they seem accustomed to employing their technical skills to back others' ideas.

This compilation of their studio work has some engaging moments, but much of the time it wanders without much conviction. Several tracks are seasoned with tasty horn accents that fortify their sound, and "Private Enemy" features some lively flute trills and sultry Spanish-style guitar lines. If they could just expand these embellishments and incorporate them into the music more fully, they might be onto something that would live up to their name.

— Sandy Masuo

★★1/2 Various Artists, WE'RE ALL IN THE SAME GANG (Warner Bros./Grand Jury Entertainment). After 33-year-old Michael Concepcion, one of the original co-founders of the infamous Crips, was shot in a gambling dispute and paralyzed from the waist down, he wanted to do something to steer kids away from the twisted path he'd chosen. Concepcion started his own label, Grand Jury Records, and asked some of the most influential West Coast rappers to collaborate on a single, "We're All in the Same Gang." Then he worked out a distribution deal with Warner Bros., and the single — as well as this compilation record featuring acts from the Grand Jury label — was born.

The record is flanked by two versions of the title track, both equally stunning. The first features the expected heavy bassline, perfectly suited to underscore the song's somber message. The second is more laid back and lyrical, but just as effective, with its recurring motif of delicately picked guitar lines. For the uninitiated, either track serves as a sampler of numerous West Coast rappers' styles, from Young M.C.'s staccato musings to Ice-T's acidic, ironic lyrics. Other rappers who contribute verses to the single include Michel'le, N.W.A., Digital Underground, and M.C. Hammer. Incidentally, women are well represented on the record: acts include Soula, Oaktown's 3.5.7., Body & Soul, and J.J. Fad — as well as Sugar, Spice & Everything Nice, who sound (and look, from their picture) about eight years old.

— Stephanie Zacharek

★★★1/2 Annabouboula, IN THE BATHS OF CONSTANTINOPLE (Shanachie). One of the truly unusual records to come along in a raccoon's age is this hot little kicker by Annabouboula. Their name, roughly translated as "Brouha-ha-ha," aptly fits this Greek-Arab-NYC dance outfit. With a little help from Chris Cunningham and Bond Bergland of Saqqara Dogs, this trio manage to hit three continents in less than an hour.

Based on Greek rembetiko music, the grooves walk a fine line between traditional Greek pop and American psychedelia. Rembetiko, which is analogous to American blues, is a favorite of the hashish dens of Aegean ports. You get the picture. Classically trained singer Anna Paidoussi's eerie vocals on "Moroccan Girl" will send shivers down your spine. Other standouts are "Tamba-Tourmba" (with a slide-and-roll rhythm reminiscent of Ofra Haza) and "I'm Not a Little Girl," where Anna sends a would-be suitor packing. Almost as much fun as 3 Mustaphas 3, but just as happening on the dance floor. Ya rembetiko!

— Randall Barnwell

Annabouboula

CLASSICAL

★★★1/2 Original Cast, SHOW BOAT (CBS Special Products). Three years after the first production of Jerome Kern and Oscar Hammerstein II's *Show Boat* closed, it was revived with a cast that included Helen Morgan, who was the original Julie LaVerne, and Paul Robeson, who was supposed to be in the original New York cast but starred in the first London production. The 1932 Columbia recording of *Show Boat* became the first set devoted to a Broadway score.

Till then, most musical comedies were represented either by individual songs, often sung by their original performers, or by medleys, a few bars from each of the most popular numbers on each side of a four-minute shellac disc. The Columbia album consisted of three 12-inch 78s, which contained *Show Boat*'s six most popular numbers plus a new overture and finale. Operatic tenor James Melton sang "You Are Love" and "Why Do I Love You?" and a soprano named Countess Albani and another tenor, Frank Munn, sang the duet "Only Make Believe." There were new arrangements by conductor Victor Young, who later became an Oscar-winning film composer.

But the major reasons to cherish this recording are Morgan and Robeson in their greatest performances of the three songs most closely identified with them. Robeson had already recorded "Ol' Man River" twice. His 1932 version achieves mythic dimension in the grandeur and eloquence of its suffering.

Helen Morgan first recorded her two big songs, "Bill" and "Can't Help Lovin' Dat Man," in 1928, shortly after *Show Boat* opened, with Victor Baravalle, the original conductor. Five years later, her voice is darker, the tempo is slower. The early version sounds more like an operetta number. The later version is really a soliloquy by a great actress.

By 1932, *Show Boat* was already regarded as a classic. The stars had learned just how much was in these songs they made famous. Besides, a lot had happened in the world between the original production and the revival, including the stock-market crash. It was easier to take the seriousness of *Show Boat* seriously. The other singers are stylish and charming, and Victor Young's orchestral interludes have considerable power. But for nearly 12 of the 33 minutes on this budget-priced album, we hear three of the greatest musical-comedy performances of all time.

For more information about the CBS Special Products series, you can call 1-800-356-1052.

— Lloyd Schwartz

FILM LISTINGS

Memphis Belle

Film schedules are often changed with little notice. Please call the theater before stepping out.

These listings run from Nov. 2 through Nov. 9.

BOSTON

ALLSTON CINEMA (277-2140)
214 Harvard Ave.
I: Hot Spot: through Thurs. Call for times.
II: Marked for Death: through Thurs. Call for times.
III: Pacific Heights: through Thurs. Call for times.
BEACON HILL (723-8110)
1 Beacon St.
I: Quigley Down Under: through Thurs., 1:30, 4:50, 7:30, 9:50
II: Marked for Death: through Thurs., 1:45, 3:45, 5:45, 8, 10:10
III: Narrow Margin: through Thurs., 1, 3:15, 5:30, 7:45, 9:45
CHARLES (227-1330)
95 Cambridge St.
I: Frankenstein Unbound: through Thurs., 1:30, 3:15, 5:15, 7:30, 9:40
II: Sibling Rivalry: through Thurs., 1:15, 3, 5, 7:45, 9:45
III: Memphis Belle: through Thurs., 1:20, 3:20, 5:20, 7:40, 9:50
CHERI (536-2870)
50 Dalton St.
I: Jacob's Ladder: through Thurs., 1, 3:15, 5:30, 7:40, 10; Fri., Sat., 12:15 a.m.
II: White Palace: through Thurs., 1:15, 3:30, 5:45, 8, 10:15
III: Pacific Heights: through Thurs., 1, 3:15, 5:30, 7:45, 10; Fri., Sat., midnight
IV: GoodFellas: through Thurs., 1, 4, 7:20, 10:10
CINEMA 57 (482-1222)
200 Stuart St.
I: Graveyard Shift: through Thurs., 1:30, 3:30, 5:30, 7:30, 9:30
II: Graffiti Bridge: through Thurs., 1:45, 3:45, 5:45, 7:45, 9:45
COPLEY PLACE (266-1300)
100 Huntington Ave.
I: The Man Inside: through Thurs., 10:30 a.m., 12:45, 3, 5:15, 7:30, 9:40 (Sun., no 10:30 a.m. show); Fri., Sat., 11:45
II: Hot Spot: through Thurs., 7, 9:30; Fri., Sat., 11:45
III: Grim Prairie Tales: through Thurs., 5:30, 7:50, 10; Fri., Mon.-Thurs. mats., 10 a.m., 12:20, 3; Fri., Sat., 11:45
IV: Listen Up: through Thurs., 10 a.m., 12:15, 2:30, 4:45, 7:15, 9:45 (Sun., no 10 a.m. show); Fri., Sat., midnight
V: Postcards from the Edge: through Thurs., 10:30 a.m., 1, 3:15, 5:30, 7:45, 10 (Sun., no 10:30 a.m. show); Fri., Sat., midnight
VI: Welcome Home, Roxy Carmichael: through Thurs., 11 a.m., 1:15, 3:30, 5:40, 7:45, 10 (Sun., no 11 a.m. show); Fri., Sat., midnight
VII: Mr. Destiny: through Thurs., 10 a.m., 12:15, 2:30, 4:45, 7:20, 9:45 (Sun., no 10 a.m. show); Fri., Sat., 11:55
VIII: Avalon: through Thurs., 10 a.m., 12:30, 3, 5:45, 8:30 (Sun., no 10 a.m. show); Fri., Sat., 11:30
IX: Presumed Innocent: through Thurs., 10:10 a.m., 1, 4, 7, 9:30 (Sun., no 10:10 a.m. show); Fri., Sat., 11:50
X: The Witches: through Thurs., 10 a.m., 12:15, 2:30, 4:30
XI: The Jungle Book: Sat., Sun., 10:15 a.m., 12:30, 2:30 (Sun., no 10:15 a.m. show)
XII: Cinema Paradiso: through Thurs., 10:30 a.m., 1:15, 4:10, 7, 9:30 (Sun., no 10:30 a.m. show); Fri., Sat., 11:50
XIII: Ghost: through Thurs., 10 a.m., 12:30, 4:15, 7:20, 10
NICKELODEON (424-1500)
606 Comm Ave
I: To Sleep with Anger: through Thurs., 1, 3, 5:15, 7:30, 9:40; Fri., Sat., midnight
II: Tune In Tomorrow: through Thurs., 1:15, 3:30, 5:45, 8, 10:15; Fri., Sat., 12:10 a.m.
III: Henry & June: through Thurs., 1:15, 4:15, 7:30, 10:10
IV: Miller's Crossing: through Thurs., 1, 3:15, 5:30, 7:45, 10:05; Fri., Sat., 12:10 a.m.
V: Metropolitan: through Thurs., 1, 3:10, 5:20, 7:40, 9:45; Fri., Sat., midnight
PARIS (267-8181)
841 Boylston St.
Reversal of Fortune: through Thurs., 1, 3:15, 5:30, 8, 10:15

BROOKLINE

CHESTNUT HILL (277-2500)
Rte. 9 and Hammond St.
I: Graveyard Shift: through Thurs., 1:15, 3:20, 5:10, 7:35, 10
II: Memphis Belle: through Thurs., 1, 3:15, 5:15, 7:30, 10
III: Avalon: through Thurs., 1, 4, 7:15, 10
IV: Graffiti Bridge: through Thurs., 1, 3, 5, 7:45, 9:55
V: Mr. Destiny: through Thurs., 1:20, 3:45, 7:20, 9:45
CIRCLE CINEMA (566-4040)
Cleveland Circle
I: Sibling Rivalry: through Thurs. Call for times.
II: Reversal of Fortune: through Thurs. Call for times.
III: Jacob's Ladder: through Thurs. Call for times.
IV: GoodFellas: through Thurs. Call for times.
V: White Palace: through Thurs. Call for times.
COOLIDGE CORNER (734-2500)
290 Harvard St.
I: Fantasia: through Thurs., 1:30, 4, 7, 9:40; Fri., Sat., midnight
II: Life and Nothing But: through Thurs., 1:45, 4:30, 7:15, 9:50 (Sat., no 1:45 show; Sun., no 1:45, 7:15 shows; Mon., Tues., no 4:30, 7:15 shows)
My Sweet Village: Sat., 1; Sun., 1, 8:15, Mon., 6:30, 8:15; Tues., 6:30
Frankenhooker: Fri., Sat., midnight

CAMBRIDGE

BRATTLE (876-6837)
40 Brattle St., Harvard Sq.
The Brattle continues its repertory programming at the Arlington Regent Theatre while its home site is being renovated. See the Regent listing below for information on current showings.
FRESH POND MALL, Entertainment Cinemas (661-2900)
168 Alewife Brook Parkway
I: Jacob's Ladder: through Thurs., 2:45, 5, 7:15, 9:30
II: Graffiti Bridge: through Thurs., 3:30, 5:30, 7:30, 9:15
III: Tune In Tomorrow: through Thurs., 3:15, 5:15, 7:25, 9:30
IV: Graveyard Shift: through Thurs., 3:20, 5:20, 7:20, 9:20
V: Mr. Destiny: through Thurs., 3, 5:10, 7:25, 9:30
VI: Marked for Death: through Thurs. 3:05, 5:05, 7:15, 9:10
VII: Sibling Rivalry: through Thurs., 2:40, 4:50, 7:05, 9:20
VIII: White Palace: through Thurs., 2:30, 4:30, 7:20, 9:10
IX: Ghost: through Thurs., 2:30, 7, 9:25
X: Pacific Heights: through Thurs., 3:10, 5:15, 7:25, 9:30
HARVARD SQUARE (864-4581)
10 Church St.
I: Reversal of Fortune: through Thurs., 1, 3:10, 5:15, 7:30, 9:45; Fri., Sat., midnight
II: Avalon: through Thurs., 1:30, 4:30, 7:20, 9:50; Fri., Sat., 12:15 a.m.
III: Henry & June: through Thurs., 1:15, 3:50, 7:20, 9:50; Fri., Sat., 12:10 a.m.
IV: Metropolitan: through Thurs., 1:15, 3:30, 5:45, 8, 10; Fri., Sat., 12:10 a.m.
V: Postcards from the Edge: through Thurs., 1, 3:15, 5:30, 7:40, 9:45
VI: The Rocky Horror Picture Show: Fri., Sat., midnight
JANUS CINEMA (661-3737)
57 JFK St.
GoodFellas: through Thurs., 1, 4, 7:20, 10:10

SUBURBS

ARLINGTON Regent (643-1198)
7 Medford St.
Jules and Jim: Fri.-Sun., 7:30; Sat., Sun. mats., 3:30
Les liaisons dangereuses, 1960: Fri.-Sun., 5:50, 9:30
Sunset Boulevard: Mon., Tues., 7:15
Veronica Voss: Mon., Tues., 5:15, 9:15
ARLINGTON, Capitol (648-4340)
204 Mass Ave
I: Flatliners: through Thurs., 4:55, 7:10, 9:55
II: Hot Spot: through Thurs., 6:55, 9:25
III: The Icicle Thief: through Thurs., 5:30, 7:20, 9:10; Sat., Sun., 12:10, 2, 3:45
IV: After Dark, My Sweet: through Thurs., 4:45, 7, 9:15; Sat., Sun. mats., 12:20, 2:30
V: Wild at Heart: through Thurs., 7, 9:20
VI: Pee-Wee's Big Adventure: through Thurs., 4:30; Sat., Sun. mats., 12;10, 2
VII: The Jungle Book: through Thurs., 4:50; Sat., Sun. mats., noon, 1:40, 3:15, 4:50
VIII: DuckTales: Sat., Sun. mats., 12:05, 1:40, 3:15
BEVERLY, Cabot Street Cinema (508-927-3677)
286 Cabot St.
DuckTales: Fri., Sat., 1:30, 3:20, 5:10, 7, 8:50
After Dark, My Sweet: Mon., Tues., 5:15, 8
Narrow Margin: Wed., Thurs., 5, 7, 9
The Mad Adventures of "Rabbi" Jacob: Fri. the 9th, 5:15, 7:15, 9:15
BRAINTREE, General Cinema (848-1070)
South Shore Plaza
I: Miller's Crossing: through Thurs., 1:30, 4, 7:15, 9:50
II: Pacific Heights: through Thurs., 1, 3:10, 5:25, 7:35, 9:55
III: GoodFellas: through Thurs., 1, 4, 7, 10
IV: Mr. Destiny: through Thurs., 1:20, 4:15, 7:15, 9:40
BROCKTON, Westgate Mall General Cinema (508-588-5050)
I: Mr. Destiny: through Thurs., 1:20, 4, 7, 9:30
II: White Palace: through Thurs., 1, 3:15, 5:30, 7:45, 10
III: Reversal of Fortune: through Thurs., 1:15, 4, 7, 9:30
IV: Fantasia: through Thurs., 1:30, 4:15, 7:15, 9:50
V: Pacific Heights: through Thurs., 1:05, 3:15, 5:30, 7:45, 10
VI: GoodFellas: through Thurs., 1, 4, 7, 9:50
VII: Ghost: through Thurs., 1:15, 4:15, 7:15, 9:55
BROCKTON, Loews Theatres (508-963-1010)
Rte. 27
I: Sibling Rivalry: through Thurs., 5:30, 7:30, 9:40; Sat., Sun. mats., 1:30, 3:30
II: Marked for Death: through Thurs., 5:10, 7:25, 9:30; Sat., Sun. mats., 1, 3:05
III: Jacob's Ladder: through Thurs., 7:40, 10; Sat., Sun. mats., 12:40, 3
IV: Henry & June: through Thurs., 4:10, 7, 9:40; Sat., Sun. mats., 1:20
BURLINGTON, General Cinema I-IV (272-4410)
Rte. 128, exit 42
I: Reversal of Fortune: through Thurs., 1:30, 4:15, 7:15, 9:30
II: Mr. Destiny: through Thurs., 1:30, 4, 7, 9:40
III: Jacob's Ladder: through Thurs., 1, 3:45, 7, 9:30
IV: Memphis Belle: through Thurs., 1, 3:05, 5:10, 7:20, 9:40
DANVERS, Cinema City, Loews Theatres (593-2100)
Rte. 128, exit 24
I: Fantasia: through Thurs., 1:50, 4:25, 7, 9:30; Fri., Sat., 11:45 p.m.
II: White Palace: through Thurs., 1:45, 4, 7:30, 10; Fri., Sat., midnight
III: Avalon: through Thurs., 1:30, 4:15, 7:15, 9:45; Fri., Sat., midnight
IV: Graffiti Bridge: through Thurs., 2, 4:30, 7:25, 9:30; Fri., Sat., 11:50
V: GoodFellas: through Thurs., 1:15, 4, 7, 9:40
VI: Ghost: through Thurs., 1:35, 4:10, 7:10, 9:45; Fri., Sat., 11:55
DANVERS, Liberty Tree Mall, Loews Theatres (509-3122)
Rte. 128, exit 24
I: Graveyard Shift: through Thurs., 5:20, 7:25, 9:25; Sat., Sun. mats., 1:20, 3:20
II: Jacob's Ladder: through Thurs., 5, 7:15, 9:30; Sat., Sun. mats., 1:30
DEDHAM, Showcase 10 (326-4955)
950 Providence St.
I: Tune In Tomorrow: through Thurs. Call for times.
II: Graffiti Bridge: through Thurs. Call for times.
III: Jacob's Ladder: through Thurs. Call for times.
IV: Reversal of Fortune: through Thurs. Call for times.
V: Graveyard Shift: through Thurs. Call for times.
VI: Hot Spot: through Thurs. Call for times.
VII: Sibling Rivalry: through Thurs. Call for times.
VIII: Memphis Belle: through Thurs. Call for times.
IX: Fantasia: through Thurs. Call for times.
X: Avalon: through Thurs. Call for times.
XI: Marked for Death: through Thurs. Call for times.
XII: Postcards from the Edge: through Thurs. Call for times.
XIII: White Palace: through Thurs. Call for times.
XIV: Ghost: through Thurs. Call for times.
FRAMINGHAM, General Cinema I-VI (235-8020)
Rte. 9, Shopper's World
I: Graffiti Bridge: through Thurs., 1:30, 4:20, 7:25, 9:55
II: Graveyard Shift: through Thurs., 1:15, 3:15, 5:15, 7:45, 9:45
III: White Palace: through Thurs., 1, 3:10, 5:20, 7:30, 9:55
IV: Fantasia: through Thurs., 1:30, 4:15, 7:15, 9:50
V: Pacific Heights: through Thurs., 1, 3:10, 5:20, 7:30, 9:55
VI: GoodFellas: through Thurs., 1, 4, 7, 10
HANOVER, General Cinema I-IV (337-5353)
Hanover Mall, Rtes. 3 and 53
I: Graveyard Shift: through Thurs., 1, 3, 5, 7:30, 9:30
II: Mr. Destiny: through Thurs., 1:30, 4, 7, 9:30
III: Marked for Death: through Thurs., 1:15, 3:20, 5:30, 7:45, 10
IV: Jacob's Ladder: through Thurs., 1:30, 4:20, 7, 9:45
HINGHAM, Loring Hall Cinema (749-1400)
65 Main St.
Memphis Belle: through Thurs., 7:15, 9:20
LEXINGTON Flick (862-3260)
1794 Mass Ave
I: Henry & June: through Thurs., 7, 9:40; Sat., Sun. mats., 1, 3:30
II: Miller's Crossing: through Thurs., 7:10, 9:40; Sat., Sun. mats., 1, 3:30
MAYNARD Fine Arts Theatre (508-897-8100)
19-21 Summer St. (Rte. 62)
I: GoodFellas: through Thurs., 7; Sat., Sun. mats., 4
II: Memphis Belle: Fri., Sat., 7, 9:15; Sun. 7; Sat., Sun. mats., 4; Mon.-Thurs. 6:15, 8:15
III: Postcards from the Edge: Fri., Sat., 7, 9:15; Sun. 7; Sat., Sun. mats., 4; Mon.-Thurs. 6:15, 8:15
NATICK Flick (653-5757)
Rte. 9, Sherwood Plaza
I: Presumed Innocent: through Thurs., 7, 9:30
II: Memphis Belle: through Thurs., 7:20, 9:30; Sat., Sun. mats., 1, 3:30
III: Postcards from the Edge: through Thurs., 7, 9:30
IV: The Witches: Sat., Sun. mats., 1, 3:30
V: The Jungle Book: Sat., Sun. mats., 1, 3:30
NATICK, Loews Theatres (237-5840)
Rte. 9, opposite Shopper's World
I: Avalon: through Thurs., 1, 4, 7, 9:40
II: Jacob's Ladder: through Thurs., 1:10, 4:10, 7:20, 9:50
III: Sibling Rivalry: through Thurs., 1:15, 4:20, 7:15, 9:20; Fri., Sat., 11:55
IV: Reversal of Fortune: through Thurs., 1:30, 4:30, 7:30, 9:55; Fri., Sat., 12:05 a.m.
V: Mr. Destiny: through Thurs., 1:25, 4:15, 7:35, 9:55; Fri., Sat., 12:05 a.m.
VI: Marked for Death: through Thurs., 1:45, 4:30, 7:45, 10; Fri., Sat., midnight
VII: Mr. Destiny: through Thurs., 1:25, 4:15, 7:35, 9:55
NEWBURYPORT, Screening Room (508-462-3456)
82 State St.
Spike & Mike's 1990 Festival of Animation: Fri., Sat., 7, 9
Dr. Strange Glove: Sun., Mon., 8
Flatliners: Wed.-Thurs., 8; Fri. the 9th, 7, 9:05
NEWTON, West Newton Cinema (964-6060)
1296 Washington St.
I: Fantasia: through Thurs., noon, 1:20, 2:30, 3:50, 4:45, 6:20, 7:15, 8:40, 9:25
II: The Witches: through Thurs., 1:15, 3
III: Henry & June: through Thurs., 1, 4:15, 7:20, 9:45
IV: The Outside Chance of Maximilian Glick: through Thurs., 12:40, 2:40, 5, 7, 9
V: Cinema Paradiso: through Thurs., 4:40, 7:10, 9:30
VI: Postcards from the Edge: through Thurs., 1, 3:10, 5, 7, 9
PEABODY, General Cinema (599-1310)
North Shore Center
I: Reversal of Fortune: through Thurs., 1, 4, 7, 9:20
II: Mr. Destiny: through Thurs., 1:15, 4:15, 7, 9:20
III: Marked for Death: through Thurs., 1:10, 3:15, 5:20, 7:25, 9:30
QUINCY, Entertainment Cinemas (773-5700)
1585 Hancock St., Quincy Fair Mall
I: White Palace: through Thurs., 11:35 a.m., 2:10, 4:35, 7:10, 9:30
II: Jacob's Ladder: through Thurs., 11:30 a.m., 2, 4:30, 7:05, 9:30
III: Reversal of Fortune: through Thurs., 11:30 a.m., 2, 4:30, 7, 9:30
IV: Graveyard Shift: through Thurs., 11:35 a.m., 2:05, 4:35, 7:10, 9:35
V: Marked for Death: through Thurs., 11:35 a.m., 2:05, 4:35, 7:10, 9:35
VI: Avalon: through Thurs., 11:30 a.m., 2, 4:30, 7, 9:25
VII: Ghost: through Thurs., 11:30 a.m., 2, 4:30, 7, 9:25
REVERE, Showcase Cinema (286-1660)
Rte. 1 and Squire Rd.
I: Jacob's Ladder: through Thurs. Call for times.
II: Graffiti Bridge: through Thurs. Call for times.
III: Tune In Tomorrow: through Thurs. Call for times.
IV: Hot Spot: through Thurs. Call for times.
V: Reversal of Fortune: through Thurs. Call for times.
VI: Graveyard Shift: through Thurs. Call for times.
VII: Sibling Rivalry: through Thurs. Call for times.
VIII: Marked for Death: through Thurs. Call for times.
IX: Memphis Belle: through Thurs. Call for times.
X: Mr. Destiny: through Thurs. Call for times.
XI: Fantasia: through Thurs. Call for times.
XII: White Palace: through Thurs. Call for times.
XIII: Pacific Heights: through Thurs. Call for times.
XIV: GoodFellas: through Thurs. Call for times.
XV: Avalon: through Thurs. Call for times.
XVI: Ghost: through Thurs. Call for times.
SALEM, Loews Theatres (595-4700)
East India Mall
I: Hot Spot: through Thurs., 9:15
II: Postcards from the Edge: through Thurs, 7:10; Sat., Sun. mats., 1, 3, 5
III: Tune In Tomorrow: Fri., Mon.-Thurs, 7, 9:30; Sat., Sun., 1:05, 3:05, 5:05, 7, 9:05
IV: Sibling Rivalry: through Thurs, 7:20, 9:40; Sat., Sun. mats., 1:15, 4:15
SCITUATE, Entertainment Cinemas (545-0045)
Front St., Scituate Harbor
I: White Palace: through Thurs., 7, 9:10; Sat., Sun. mats., 2, 4:15
II: Memphis Belle: through Thurs., 7, 9:15; Sat., Sun. mats., 2, 4:15
III: GoodFellas: through Thurs., 7, 9:35; Sat., Sun. mats., 2
IV: Pacific Heights: through Thurs., 7, 9:10; Sat., Sun. mats., 2, 4:15
SOMERVILLE, Loews Theatres (628-7000)
35 Middlesex Ave., Assembly Sq. Mall
I: Jacob's Ladder: through Thurs., 1:20, 4:20, 7:15, 9:40; Fri., Sat., 11:50
II: Graffiti Bridge: through Thurs., 1:15, 3:40, 5:40, 7:50, 10; Fri., Sat., midnight
III: Reversal of Fortune: through Thurs., 1:15, 4:15, 7:20, 10; Fri., Sat., 12:05 a.m.
IV: Hot Spot: through Thurs., 7:10
V: Sibling Rivalry: through Thurs., 1:30, 3:30, 5:30, 7:30, 9:35; Fri., Sat., 11:20
VI: Graveyard Shift: through Thurs., 1:20, 3:20, 5:20, 7:15, 9:15; Fri., Sat., 11:15
VII: White Palace: through Thurs., 1:40, 4:40, 7:20, 9:50; Fri., Sat., 11:50
VIII: Fantasia: through Thurs., 1:40, 4:30, 7:20, 9:55; Fri., Sat., 12:10 a.m.
IX: Marked for Death: through Thurs., 1:10, 3:20, 7:40, 10; Fri., Sat., midnight
X: Pacific Heights: through Thurs., 1:25, 3:30, 5:35, 7:45, 10:15; Fri., Sat., 12:15
XI: GoodFellas: through Thurs., 1:10, 4:10, 7:15, 10:10
XII: Avalon: through Thurs., 1:30, 4:30, 7:30, 10:05
XIII: Night of the Living Dead: through Thurs., 1:15, 3:20, 5:20, 9:45; Fri., Sat., 11:30
SOMERVILLE THEATRE (625-5700)
Davis Square, Somerville
Complex World: through Thurs. Call for times.
STONEHAM Flick (438-6600)
Rte. 28, Redstone Shopping Center
I: Postcards from the Edge: through Thurs., 7:10, 9:30; Sat., Sun. mats., 1, 3:30
II: Cinema Paradiso: through Thurs., 7, 9:30
IV: The Jungle Book: Sat., Sun., 1, 3:30
STOUGHTON, Entertainment Cinema (344-4566) 807 Washington St.
Postcards from the Edge: through Thurs., 7, 9
WEYMOUTH, Cameo Theater (335-2777)
Columbia Sq., South Weymouth
I: Reversal of Fortune: through Thurs., 7, 9:15
II: Sibling Rivalry: through Thurs., 7:15, 9:15
WEYMOUTH, Cinemas (337-5840)
Rte. 3A, Harbor Light Mall
I: White Palace: through Thurs., 7:15, 9:30; Sat., Sun. mats., 1, 3, 5
II: GoodFellas: through Thurs., 7, 9:40; Sat., Sun. mats., 1, 4
III: Mr. Destiny: through Thurs., 7:15, 9:30; Sat., Sun. mats., 1, 3, 5
IV: Miller's Crossing: through Thurs., 7, 9:20; Sat., Sun. mats., 1:30, 4:15
WOBURN, Showcase (933-5138)
Main St., Middlesex Canal Park
I: Graffiti Bridge: through Thurs. Call for times.
II: Graveyard Shift: through Thurs. Call for times.
III: Sibling Rivalry: through Thurs. Call for times.
IV: White Palace: through Thurs. Call for times.
V: Avalon: through Thurs. Call for times.
VI: Pacific Heights: through Thurs. Call for times.
VII: GoodFellas: through Thurs. Call for times.
VIII: Ghost: through Thurs. Call for times.

FILM SPECIALS

BOSTON FILM/VIDEO FOUNDATION (536-1540), 1126 Boylston St., Boston. **Fri.:** the rap group Top Choice Clique presents a live performance with accompanying video staging by John Savone. Program begins at 8:30 p.m. Tickets $5-$6, $4-$5 for members, students, and seniors.
BOSTON JEWISH FILM FESTIVAL presents films at the Museum of Fine Arts, 465 Huntington Ave., Boston. **Thurs.:** at 4 and 8 p.m., *Avanti Popolo*; at 5:45 p.m., *Hole in the Moon*. Films at 5:45 and 8 p.m. are introduced by Stanley Cavell. Tickets $5; call 965-7410, x164.
BOSTON PUBLIC LIBRARY (536-5400, x319), Copley Square, Boston. "Old Kids on the Block" film series begins **Mon.:** at 6:30 p.m., *Love Finds Andy Hardy*. Free.
BROOKLINE PUBLIC LIBRARY (730-2368), Main Library, 361 Washington St., Brookline. **Wed.:** at 2 and 7:30 p.m., *The House on 92nd Street* (1945). Free.
CAMBRIDGE CENTER FOR ADULT EDUCATION (547-6789), Blacksmith House, 56 Brattle St., Cambridge. The film series of director Raul Ruiz continues on **Fri.:** *Dog's Dialogue* and *Of Great Events and Ordinary People*. **Fri the 9th:** *Snakes and Ladders* and *The Real Presence*. Admission $3.50.
CENTRAL SQUARE BRANCH LIBRARY (498-9081), 45 Pearl St., Cambridge. **Tues.:** at 6:45 p.m., "The Chaplin Revue." Free.
CODMAN SQUARE BRANCH LIBRARY (436-8214), 690 Washington St., Dorchester. "Dance, Dance, Dance" series begins **Fri.:** *Top Hat*. **Fri. the 9th:** *The Barkleys of Broadway*. Free.
EMERSON COLLEGE presents films at Zero Marlborough St., Boston. **Fri.:** "The Living Theater," features short films by DeHirsch, Mayo, Mekas, Leonardi, and others. **Fri. the 9th:** Karen Aqua shows and discusses her animated short films. Screenings begin at 7:30 p.m. Admission $5; call 578-8855.
FRENCH LIBRARY (266-4351), 53 Marlborough St., Boston. "France During the War" begins. **Fri.-Sun:** *One Man's War*. **Fri. the 9th:** *Les portes de la nuit*. Screenings begin at 8 p.m. Admission $4, $3 for members, students, and seniors. Films shown with English subtitles.
HARVARD-EPWORTH METHODIST CHURCH (354-0837), 1555 Mass Ave, Cambridge. **Sun.:** at 8 p.m., *Diary of a Country Priest*. Admission $3.
HARVARD FILM ARCHIVE (495-4700), 24 Quincy St., Cambridge. "New Austrian Film" series begins. **Fri.:** at 7 p.m. and **Sat.** at 9 p.m.: *Student Gerber*. **Fri.** at 9 p.m. and **Sun.** at 4 p.m., *Whitebait*. **Sat. and Sun.** at 7 p.m.: *Invisible Opponents*. **Fri. the 9th:** at 7 p.m., filmakers Marilyn Levin and Ross McElwee present and discuss *Something To Do with the Wall*, their recent documentary on the Berlin Wall. **Fri. the 9th:** at 9 p.m., *Danube Waltz*. "Avant-Garde Influences in Narrative Films" features films on **Mon.:** at 5:30 and 8 p.m., *Man of Marble*. The "Women Filmmakers" features films on **Tues.:** at 5:30 and 8 p.m., *G.W. Rathborne — Coo-Coo* and *The Ties That Bind*. The "Evolution of Silent Cinema" features films on **Wed.:** at 5:30 p.m., *Mother;* at 8 p.m., *Battleship Potemkin*, with live piano accompaniment. **Thurs.:** in the "Artist in Person Series," filmmaker Allen Moore presents and discusses *Shepherds of Berneray* and *Black Water*. Films are shown in their original language with subtitles. Admission $4, $6 for double features (discounts for students, seniors, and children), except as noted.
INSTITUTE OF CONTEMPORARY ART (266-5152), 955 Boylston St., Boston. **Fri.:** at 7 and 9 p.m., an ICA benefit screening of Finnish filmmaker Aki Kaurismäki's *Leningrad Cowboys Go to America*. "Stones Throw: TV from Cuba, Island in Goliath's Sea" features videos of Cuban TV shows. Programs are shown **Thurs.** at 8 p.m. and **Fri. the 9th** at 7 p.m. Admission $5, $4 for ICA members, students, and seniors.
MASS. COLLEGE OF ART FILM SOCIETY (232-1555, x214 or 475), Longwood Theatre, Longwood Bldg., 364 Brookline Ave., rm. 309, Boston. **Wed.:** at 7:30 p.m., Andy Warhol's *The Life of Henry Geldzahler* and Claes Oldenberg's "Scarface and Aphrodite." Admission $5.
MUSEUM OF FINE ARTS (267-9300, x300), 465 Huntington Ave., Boston. "New Films from the Republic of China on Taiwan" begins **Fri.:** at 5:30 p.m., *Growing Up*; at 7:20 p.m., *A City of Sadness*. **Fri. the 9th:** at 6 p.m., *Jade Love*; at 8 p.m., *Terrorizers*. Also showing on **Fri. the 9th:** *The Tale of Genji*, about Japan's oldest novel, screens in conjunction with the museum exhibit "Courtly Splendor: 12 Centuries of Treasures from Japan." See above listing on films in the Boston Jewish Film Festival for movies showing on **Thurs.** Films are screened in the Remis Auditorium. Admission is $5, $4.50 for MFA members, students, and seniors, except as noted.
NEWTON FREE LIBRARY (552-7145), 414 Centre St., Newton. The library presents films for preschoolers. **Fri.** at 10:30 a.m., **Thurs.** at 2:30 p.m., and **Fri. the 9th** at 10:30 a.m. Free.
WELLESLEY FREE LIBRARY (235-1610), 530 Washington St., Wellesley. **Thurs.** at 2 and 7:30 p.m., *The Grapes of Wrath* (1940). Free.
WEST END BRANCH LIBRARY (523-3957), 151 Cambridge St., Boston. **Fri. the 9th:** *Blithe Spirit*, with Rex Harrison and Constance Cummings. Free.

FILM STRIPS

compiled by Charles Taylor

MOVIE OF THE WEEK: The Krays (1990). Based on the exploits of the pair of brother gangsters who terrorized London in the early '60s (and were immortalized by Monty Python as the dread Piranha Brothers), this film, a massive hit in the UK, stars Gary and Martin Kemp (both of Spandau Ballet) as the sibling thugs. Billie Whitelaw co-stars as the pair's mother. Peter Medak (*The Ruling Class*) directed. *Opens Friday November 9 at the Nickelodeon.*

A

★1/2 AFTER DARK, MY SWEET (1990). Adapted from a Jim Thompson novel, this film noir is the perfect background for a chic video bar. Jason Patric (talking slowly and tripping over himself to show he's been numbed by trauma) plays an ex-boxer picked up by an alcoholic female (Rachel Ward, aspiring to be Jacqueline Bisset) who involves him in a kidnapping scheme dreamed up by a grinning con man (Bruce Dern). Nothing else is very clear (including the title: the story's set entirely during the daytime), except that the director, James Foley, has enough affect for a whole evening of MTV. There are headache-producing slo-mo flashbacks of Patric's final fight that are obvious stylistic lifts from *Raging Bull*. Afterward, you'd swear the whole damn picture was shot in slo-mo, and underwater. *Arlington Capitol.*

★★1/2 AVALON (1990). Barry Levinson's dramatization of 50 years in his family's life, from their immigrant beginnings to the mid '60s, treats their saga as myth, the whole American pie instead of a slice. What he cooks up for the most part is stale stereotypes, but there are scenes that hold the aura of real life and glow with a naive, seemingly spontaneous poetry. The film follows Armin Mueller-Stahl as the patriarch whose European family unity unravels in the new world. Levinson's not very original or trenchant critique of America is made the more tepid by its being spread over four generations — he wallows in his metaphors instead of probing the people who forge them. With Aidan Quinn, Elizabeth Perkins, and Joan Plowright. *Copley Place, Harvard Square, Chestnut Hill, suburbs.*

C

★★★1/2 CINEMA PARADISO (1989). Writer-director Giuseppe Tornatore's valentine to the movies is the sort of autobiographical story about growing up in a seaside Italian village that other filmmakers have done much better. But in its warm, inarticulate way, it reminds us of why we fell in love with the movies. A middle-aged man (Jacques Perrin) returns to the Sicilian village where he grew up and recalls his boyhood friendship with the town's projectionist, Alfredo (Philippe Noiret). Alfredo becomes surrogate father to to the young Totò (Salvatore Cascio) and mentor to the boy's teenage self (Marco Leonardi). Although his adult journey of discovery is bewilderingly edited, the performances are winning for the most part. And though Tornatore beats dead the you-can't-go-home-again-theme, the movie repudiates that. This sentimental journey through the land of movies takes us home again and again. *Copley Place, West Newton.*

D

★★★★DANGEROUS LIAISONS (1959). Roger Vadim's version of the Choderlos de Laclos novel, updated to late-'50s France, is swift, sensuous, and a lot of fun. The schemers are a French diplomat (Gérard Philipe) and his wife (Jeanne Moreau), whose dalliances serve as foreplay for them. Their only rule is never to fall in love with any of their playmates, which Philipe violates when he meets an innocent (Annette Stroyberg Vadim, the director's young wife). Jeanne Valérie plays the subject of Philipe's latest agenda, and a charmingly bemused Jean-Louis Trintignant is the mathematician who loves her. Moreau's performance smolders; when she goes to war with Philipe, her crystalline wit darkens like caramelized sugar. She deepens the movie's palette as does the melancholy jazz score by the great Thelonious Monk. It's music that's in touch with the sadness the movie's romantic machinations cover up. *Running Arts at the Arlington Regent.*

THE DANUBE WALTZ (1984). After 30 years, a Hungarian freedom fighter returns home to the woman who assumed he was dead, in this Austrian film directed by Xaver Schwarzenberger. *Harvard Film Archive.*

★★★★DIARY OF A COUNTRY PRIEST (1951). Claude Laydu plays the young priest whose tenure in a rural parish becomes a martyrdom. His delicate sensibilities are constantly bruised in his contacts with the locals, who are brusque and uncharitable; but you can see what qualities in him chafe against them — his tremulous purity and his sublime suffering can be unbearable. Robert Bresson's film of the George Bernanos novel is as ascetic and austere as the priest himself, but it's also extraordinarily moving; some scenes have Dostoyevskian power (and the young priest bears a certain resemblance to Alyosha in *The Brothers Karamazov*). It's magnificently shot: the light has a strange, pulsating intensity — the photographer, L.H. Burel, seems to capture the *spirit* of light, and when the priest blows out his lamp and says, "God has gone out of me, I'm sure," the moment is a startling one. *Harvard-Epworth Church.*

F

★★★1/2 FANTASIA (1940). Re-released in a new print struck from the original negative and with the Stokowski-conducted score digitally remastered, the Disney classic is an overwhelming audio-visual experience. Seeing it stoned would be redundant and unnecessary now. And the Coolidge Corner is one of only four screens in America showing it in 70mm. *Coolidge Corner, West Newton, suburbs.*

★★1/2 FLATLINERS (1990). This stunning-*looking* thriller about five medical students who find a way to stop and then restart their

★★★★	Superb
★★★	Good
★★	Middling
★	Bearable
●	A turkey

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hearts to explore what happens after death has been shot by cinematographer Jan De Bont and designed by production designer Eugenio Zanetti in a style that might be called hallucinatory baroque. But the narrative glitches don't matter because what's on screen makes *visual* sense. For the first hour, director Joel Schumacher does the kind of work so attuned to the nuances of sound and light and editing that craft flows like visual music. But in the second half, the movie's visual sense turns leaden and trite and literal. Peter Filardi's screenplay, loaded with Catholic guilt, has the characters pursued by the spirit of some person they've wronged and being forced to do penance before they can be free. The pieties send the movie crashing to earth — a thriller this intoxicating shouldn't end up like a trip to the confessional. Julia Roberts, Kevin Bacon and Oliver Platt stand out. *Arlington Capitol.*

G

★1/2 GHOST (1990). The sap gets awfully deep in this romance about a Manhattan stockbroker (Patrick Swayze) who is killed during a mugging (a failed pretext to obtain a computer access code), and whose ghost tries to save his sculptor-lover (Demi Moore) from the killer coming after her. Powerless to warn or protect her, Swayze turns to a medium (Whoopi Goldberg, mugging mercilessly) whose fraud rap sheet doesn't encourage Moore to believe her. Bruce Joel Rubin's badly constructed script is full of glitches that the director, Jerry Zucker, doesn't notice because he's too busy drenching the movie in romantic melancholy. Moore has direct access to her emotions without the actor's sensibility to distinguish what's worth expressing, and though Swayze can be capable of a sexy charm, it's neither his fault nor Moore's that they're not very good here. With these roles who can blame them? *Copley Place, Fresh Pond, suburbs.*

★★★★GOODFELLAS (1990). Electrifying, hilarious, tragic, and vastly entertaining. Martin Scorsese's film of Nicholas Pileggi's *Wise Guy* tells the true story of Henry Hill, a petty mobster who earned a fortune in the rackets and then turned state's evidence when it all exploded in his face. The film is narrated by Hill (Ray Liotta) and his wife (Lorraine Bracco), and to their voices Scorsese has added the objective counterpart of Hill's subjective interpretation; we're let in on the joke, but at the cost of complicity. Liotta, though essentially passive, has menace and a rolling blackness. The older con, Jimmy Conway, is played by Robert De Niro as a wilier and crazier version of *Mean Streets'* Johnny Boy, and as crazy Tommy, Joe Pesci gives an inspired and scary performance. The violence here isn't attractive but the perpetrators are, and the movie's ambiguities remain long after the laughter, the excitement, and the delight. *Cheri, Janus, Circle, suburbs.*

GRAVEYARD SHIFT (1990). See review in this issue. *Cinema 57, Fresh Pond, suburbs.*

★★GRIM PRAIRIE TALES (1990). This anthology of stories attempts to blend the Western with *The Twilight Zone.* First-time writer/director Wayne Coe has mounted a visually handsome production on a low budget and stocked it with talented actors (James Earl Jones, Brad Dourif, William Atherton, and Lisa Eichhorn). But the stories don't do much to support the script's high-art murmurings about the nature of storytelling and the myths of the Old West. They lack the zest of a good *Creepshow*-style shocker. The only dividend is Jones's bounty hunter — he flirts with self-parody and becomes a grungy Falstaff on the range. *Copley Place.*

H

★★★★HENRY & JUNE (1990). Sublime. No one has ever captured the Paris of the '30s, where the demi-monde meets the clique of artists and literati, as Philip Kaufman does in this amazing film about the romantic triangle of Henry Miller (Fred Ward), Anaïs Nin (Maria de Medeiros), and Miller's wife, June (Uma Thurman). The movie is about the effects of Anaïs on Henry and June, and it's a comedy because there's something preposterous about the way she affects what Henry simply is. The innocence she proclaims is a pose and a delusion, and yet it's perfectly true because of the way she finally packs up and retreats to her safe home. Each new experience is fresh fodder for her prose, and she approaches it as if she could lose her virginity all over again. De Medeiros is a revelation in this role; and as Miller, Ward, with the what-a-world grin slapped across his Popeye mug, barroom growl, and amiable Brooklynese, does the warmest and finest character acting of his career. As June, Uma Thurman manages to be predatory and fragile at the same time — it's a raucously, painfully funny performance. When the movie's over, you're so drugged with the images that the city outside the theater feels like Mars. *Nickelodeon, Harvard Square, West Newton, suburbs.*

★★THE HOT SPOT (1990). Dennis Hopper's version of the gritty Charles Williams pulp is excessive, cynical, and just plain silly. Don Johnson is the drifter who takes a job at a Texas used-car lot because he's smitten by the innocent beauty of the girl (Jennifer Connelly) who works there. He also gets the hots for the owner's wife (Virginia Madsen) and cooks up a scheme to rob the local bank. True to the genre, lust and venality win out. But the movie is closer to *Petticoat Junction* than to *The Postman Always Rings Twice. Cheri, Arlington Capitol, suburbs.*

I

★★THE ICICLE THIEF (1989). Writer/director/star Maurizio Nichetti's comedy may have started out as a demonstration of how commercial television debases the movies it shows with interruptions and inanities, but it turns into a demonstration of the energizing effect of pop culture upon rarefied art. Nichetti plays a director who agrees to host a television screening of a film he has made, a wan imitation of a neo-realist classic, and who watches, horrified, as the film is chopped up, entered by people from commercials, and deserted by the poor characters who see a much brighter life waiting for them in those commercials. When the director enters his own film to set things right, one of his characters, having learned the dire fate his creator has in store for him, retaliates by framing the director for another character's disappearance. Nichetti knows the havoc commercialism can play with art, but he can also enjoy seeing his characters exult in pop culture goodies. He makes selling out seem like a blast. *Arlington Capitol.*

INVISIBLE OPPONENTS (1977). Austrian film about a woman who becomes convinced that she is being surrounded by extraterrestrial forces who take over their victims' consciousness. Directed by Valie Export. *Harvard Film Archive.*

J

JACOB'S LADDER (1990). See review in this issue. *Cheri, Fresh Pond, Allston, suburbs.*

★★★★JULES AND JIM (1961). A masterpiece — and maybe the best movie of the '60s. François Truffaut's film is about the evanescence of love, of dreams, of innocence; and though the tone is often playful, the picture has the substance of an epic novel and its lyricism and *esprit* mask a tragedy. Truffaut and Jean Gruault based the picture on an autobiographical novel by Henri-Pierre Roché, a minor figure from the Paris of the '20s. Jeanne Moreau gives a legendary performance as Catherine, who tyrannizes her two cavaliers (Oskar Werner and Henri Serre) while bringing a vividness to their lives — without her, they're a little dull. Truffaut said of Moreau: "She has all the attributes of a woman, together with all the qualities one expects in a man, with none of the inconveniences of either." *Running Arts at the Arlington Regent.*

L

★★LIFE AND NOTHING BUT (1990). As a French officer obsessed with putting names and faces on the unidentified World War I, Philippe Noiret brings nothing but solemn opacity to the role. Torn between his dedication and the army's desire to glorify death as a nameless abstraction, Noiret expresses this profound conflict only in phlegmatic glowering and feeble rhetoric. And he's not helped by director Bertrand Tavernier. For nearly two and a half hours, he can't seem to find the time to make anything out of the material's potential riches and turmoil. The themes, characters, and plot are half-baked and diffuse. *Life and Nothing But* seems like anything but. *Coolidge Corner.*

★LISTEN UP: THE LIVES OF QUINCY JONES (1990). This documentary, "conceived" by producer Courtney Sale Ross and directed by Ellen Weissbrod, is a catch-as-catch-can collage meant to play as if it *were* jazz. But what's meant to be loose and improvisatory is repetitive and near-incoherent, and they're so busy linking Jones to every musical and cultural milestone of the last 40 years that the man is swallowed up by the icon. Their technique is particularly unsuited to Jones's music, which is meticulously structured. Worse, since Ross is married to the chief of Time-Warner (the movie's distributor), and since the movie focuses on the making of Jones's last album (a Warners release), the movie begins to seem like a promo film. *Copley Place.*

LOVE FINDS ANDY HARDY (1938). Reportedly the best of the series, Mickey Rooney is joined by Judy Garland and Lana Turner. George B. Seitz directed. *Boston Public Library.*

M

THE MAN INSIDE (1990). See review in this issue. *Copley Place.*

●MARKED FOR DEATH (1990). Worried about the man he's become, jaded DEA agent Steven Seagal returns to the bosom of his family to find himself and has to contend with the Jamaican drug gangs who wound his little niece and almost kill his sister. The film uses the misery of children to work the audience over, and the Rastafarian villains are gross racial stereotypes. When the university professor investigating the gangs tells Seagal, "I've never met anyone like you before," you're convinced she's the only one in the theater who hasn't. We've *all* seen Seagal/Chuck/Clint/Jean-Claude/Bronson before. Too many damn times. *Cinema 57, Fresh Pond, Allston, suburbs.*

★1/2 MEMPHIS BELLE (1990). A meticulous reconstruction of a film genre obsolete for four decades. But there's nothing to do except admire the handiwork or point out the flaws. The movie wastes no time reviving the clichés of a bygone age. The World War II B-17 crew that survives flights over Nazi Germany are a melting-pot boiler of American stereotypes. Director Michael Caton-Jones renders aerial combat with a surreal, icy majesty, but he avoids issues that might make the film relevant or lively; and producer David Puttnam's dedication of all the film to all those who fought in the skies over Europe in World War II appears to include the heroes who bombed Warsaw, Rotterdam, and London. With Matthew Modine, Eric Stoltz, D.B. Sweeney, John Lithgow, David Strathairn, and, in a sly, debut performance, Harry Connick Jr. *Charles, Fresh Pond, Chestnut Hill, suburbs.*

★★★METROPOLITAN (1990). Bright, accomplished, endearing, and almost original, Whit Stillman's cerebral, stylized film about the New York deb-party scene shares the narrative minimalism of Jim Jarmusch and the verbal wit of Woody Allen without succumbing to either cuteness or pretentiousness. He re-creates a marginal, frivolous, and effete world and makes you care about these tuxedoed and ball-gowned preppies who gather to discuss socialism, play strip poker, bemoan their futility, and rip one another apart with venomous gossip. Redheaded Tom (Edward Clements) is a West Side newcomer initiated by jaded, Wildean Nick (played by Christopher Eigeman as an aspiring George Sanders) into this world labeled Urban Haut Bourgeois. Tom meets the thoughtful, ungorgeous Audrey (Carolyn Farina), who reads Jane Austen and has a crush on him, and it takes him a while to discern among the privileged frumpery what he truly needs and desires. It takes Stillman a while to lift this film from being a Park Avenue *Breakfast Club* into something akin to Jane Austen's shrewd comedies. He's helped by some touching performances and a keen eye for pathos, absurdity, and dignity. *Nickelodeon, Harvard Square.*

★★MILLER'S CROSSING (1990). Joel and Ethan Coen's creamy, retro-imitation gangster film has been conceived as mythic, iconic, a top-of-the-line reverie of the type of picture Warners turned out in the '30s, any one of them a lot more entertaining. Chances are you'll lose track of the insanely complex plot and concentrate on the real subject: the cock of a fedora, the blaze of tommy guns. The Coens see their hero as a no-nonsense loner who barely shows any feelings, and true to that conception, Gabriel Byrne barely gives a performance. As his boss, Albert Finney simply radiates the power he commands, and as his rival, Jon Polito brings the movie a needed jolt of his coarse, greasy energy whenever he appears. And John Turturro must use cattle prods to keep himself seething. *Miller's Crossing* suggests the Coens may be so consumed by old movies, they don't have any personal vision to express. They're the first idiot-savant filmmakers. *Nickelodeon, Harvard Square, suburbs.*

●MR. DESTINY (1990). This comedy rips off not only *It's a Wonderful Life* but Jim Belushi's previous picture, *Taking Care of Business.* As in that film, he plays an ordinary schmo who gets to walk into someone else's life and find himself behind the wheel of a large automobile, with a beautiful

Continued on page 46

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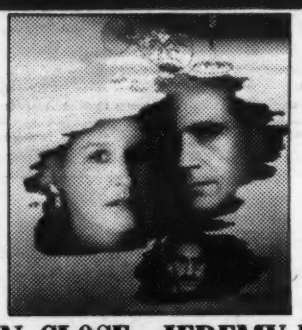

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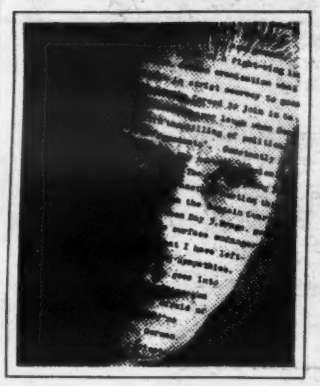

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Continued from page 45

house, and a beautiful wife, and a beautiful girlfriend — who in both movies is named Jewel, as if she were just another expensive status-symbol possession. The single substantive difference is that the agent of change is an angel played by Michael Caine, who saunters through this weightless enterprise as if it were his idea of a vacation. The icky-sweet ending makes *It's a Wonderful Life* looks like film noir. *Copley Place, Fresh Pond, Chestnut Hill, suburbs.*

MOTHER (1988). Family drama from Indonesia about a young girl whose love for a man low on the social ladder appalls her older sister, on whom her family is financially independent. Directed by Teguh Karya. *Harvard Film Archive.*

N

★NARROW MARGIN (1990). Peter Hyams's remake of a '50s noir programmer is a B-movie dressed up in A production values that can't disguise the plot holes large enough to encompass the train on which most of the movie takes place. Gene Hackman plays a DA trying to protect a witness to a mob murder (Anne Archer) from the hit men who've followed them on board. From what you see of Hackman (hiding Archer on a crowded train after telling her she couldn't be killed if there were witnesses), you can't help thinking she's right to insist she'd be safer on the run. Meant to be sophisticated, Archer is classy only in a glazed way, and though Hackman has a few moments, the role is that of a dogged, honest Joe — which might be Hyams's idea of character. He is not a director blessed with style. *Beacon Hill, suburbs.*

O

★★THE OUTSIDE CHANCE OF MAXIMILIAN GLICK (1990). There's a great black comedy to be made out of the Jewish male's rite-of-passage, the Bar Mitzvah, but this gentle film, set in a sleepy Canadian hamlet, is only kosher corn. As the big day approaches, the hero gets into the sort of trouble that leaves his stereotypical family kvetching the assimilation blues. Yet all his lame wisecracks, and his hang-ups, get cleared up in an orgy of good feeling. Most of the performers appear to be graduates of the Myron Cohen school of acting, piling on the the Yiddish shtick with a chicken-soup ladle. It's mildly diverting, and there's a nice klezmer rendition of Mozart, but the ritual isn't probed as deeply as it should be. *West Newton.*

P

★★1/2 PACIFIC HEIGHTS (1990). As the psychotic scam artist who rents an apartment in a restored San Francisco Victorian house that a young couple (Melanie Griffith and Matthew Modine) have put every cent into, Michael Keaton gives a contained, coiled, ice-hot performance. He's scary as hell and he doesn't get nearly enough screen time in a picture that needs more of his blackly humorous style. Daniel Pyne's script, a descent through the circles of legalistic hell in the California tenancy laws designed to protect tenants, should play like a dark how-can-things-possibly-get-any-worse comedy. But John Schlesinger's direction is deliberate and humorless, if efficient; and even at its scariest, the picture doesn't give you the pleasurable tinge a first-rate thriller can. At least Griffith brings a sane, intelligent indignation to the role, and her vulnerability never makes her soft. She makes spunky seem tough again. *Cheri, Fresh Pond, Circle, suburbs.*

LES PORTES DE LA NUIT (1946). Pierre Brasseur, Serge Reggiani, and Yves Montand star in this Marcel Carné-Jacques Prévert film about a doomed love affair in postwar France. Please note: this film is being shown without subtitles. *French Library.*

★★★POSTCARDS FROM THE EDGE (1990). Carrie Fisher adapted her autobiographical novel about her drug rehab and career adjustments, but she centers the movie on the relationship between actress Suzanne Vale (Meryl Streep) and her actress mother (Shirley MacLaine). What was a conventional plot about the love life of a mixed-up actress forging a comeback is now a much meatier dish about the same actress forging a professional self-identity in the shadow of an alcoholic show-biz parent whom she's obliged to live with when she emerges from rehab. Fisher is well served by MacLaine's juicy performance, and equally well served by Streep, who's allowed to shine as a comedienne and a good singer, and by director Mike Nichols. They give the thing a polish that makes this upbeat success story an old-fashioned Hollywood entertainment. *Copley Place, Harvard Square, suburbs.*

★★★★POTEMKIN (1925). There's no denying that Sergei Eisenstein's celebrated film about the 1905 mutiny aboard the Russian battleship *Potemkin* is a great film. But it may be the tritest and most unlikable great film ever made. Beneath the stylized imagery and Eisenstein's demonstration of his theory of montage (a technique that makes the picture irritatingly static) lies a pretty silly piece of Marxist propaganda. Still, the obsessive editing pays off in the famous sequence of the Odessa steps massacre — 10 of the most jangly, shocking minutes in movie history. *Harvard Film Archive.*

★★PRESUMED INNOCENT (1990). Alan J. Pakula's adaptation of Scott Turow's terse, distinctive bestseller is reverent and dull, neither uncoiling the suspense that tensed the novel nor opening the mysteries of the soul that made it linger in the imagination. Telling the story from the first-person point of view of his hero, Rusty Sabich (Harrison Ford), a Midwestern DA accused of murdering his mistress (a pert and inane Greta Scacchi), a DA given to furthering her career in the bedroom. Pakula omits the central question of the novel: how reliable is Rusty? Cursed with a terrible haircut, Ford looks like an astronaut stricken with angst, or perhaps gas. Brian Dennehy, in an atypically colorless performance, is the chief prosecutor who's afraid his handling of the murder will affect him in the upcoming election; Raul Julia is Sabich's defense lawyer and Bonnie Bedelia is his wife. *Copley Place, suburbs.*

Q

★QUIGLEY DOWN UNDER (1990). A Freudian interpretation of a Tom Selleck film seems a little excessive, but the phallic imagery in the first 10 minutes alone suggests that there's something more to this would-be Western than the shoddy litany of clichés and emotional pornography it would be. Before any other characters are introduced, director Simon Wincer unsheathes the custom-made Sharps rifle that is the real star of the movie; even as its owner (Selleck) proudly points out that it's four inches longer than others of its kind. Selleck plays an American who goes to 19th-century Australia to work for a rancher (Alan Rickman). When he finds out he's expected to kill Aborigines, he flees to the Outback with a lovable American prostitute (Laura San Giacomo). The film aspires to being a message movie, but it resorts to making the Aborigines cartoon-like ethnic stereotypes (the Irish and British fare no better). And the American is a self-righteous stupid brute. Far from revitalizing the Western, this movie epitomizes what did the genre in. *Beacon Hill, suburbs.*

R

★★★1/2 REVERSAL OF FORTUNE (1990). Based on the Alan Dershowitz bestseller, this story of Claus von Bülow is one of the great American black comedies. Nicholas Kazan's script is a masterpiece of daring, panache, and control, and Barbet Schroeder's direction matches it with ebullient irony, campy absurdity, and sinister pathos; the outrageous melodramatic device of having Sunny (Glenn Close) narrate the film from her coma summons up all the gravity of the case and at the same time parodies it. As Dershowitz, a nearly unrecognizable Ron Silver has a stand-up comic's truculence and tartness, but he serves best as straight man to his client, whose pseudo-Oxbridge-accented, crassly elitist nihilism is the film's driving sensibility — Jeremy Irons's good-natured amorality and epicurean listlessness wash over Dershowitz's frantic activity. But the kinky barrenness of the domestic life he reveals is a nightmare of American success. The film dwells luxuriously in that elegant middle ground between farce and tragedy; it's an appropriate place for a last judgment on the American dream. *Paris, Harvard Square, Circle, suburbs.*

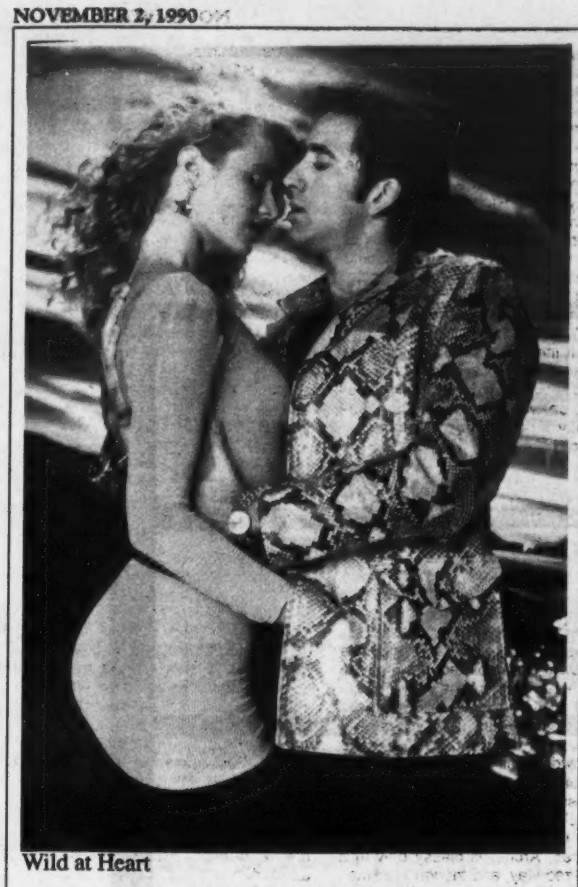
S

SIBLING RIVALRY (1990). See review in this issue. *Charles, Fresh Pond, Circle, suburbs.*

SOMETHING TO DO WITH THE WALL (1990). This Marilyn Levine/Ross McElwee film focuses on a neighborhood near the Berlin Wall's Checkpoint Charlie, before and after its destruction. *Harvard Film Archive.*

STUDENT GERBER (1981). A student approaching his graduation must deal with his professor's dislike for him, in this Austrian film directed by Wolfgang Gluck. *Harvard Film Archive.*

★★★★SUNSET BOULEVARD (1950). The perverse, acidic



Wild at Heart

screenplay — by Charles Brackett, D.M. Marshman Jr., and the director, Billy Wilder — includes the famous meeting between down-and-out scriptwriter Joe Gillis (William Holden) and silent-movie star Norma Desmond (Gloria Swanson), which every film buff can recite from memory. ("You're Norma Desmond. You used to be big." "I am big. It's the pictures that got small.") One of Wilder's two or three best, this movie combines gothic extravagance with an insider's view of Hollywood: the characters Swanson and Erich von Stroheim (as her butler) play are filled out with a certain degree of autobiographical detail. What distinguishes it, though, is its cynical tone, and Holden's fabulous performance. This was the movie in which he came of age as an actor: he gives us Joe's opportunism, emotional generosity, desperation, self-disgust, and self-pity, sometimes in a single scene. With Nancy Olsen, Jack Webb, and, as themselves, Cecil B. DeMille, Buster Keaton, H.B. Warner, Anna Q. Nilsson, and songwriters Ray Evans and Jay Livingston. (They sing a parody of their own Oscar-winning "Buttons and Bows.") *Running Arts at the Arlington Regent.*

T

★★★★TO SLEEP WITH ANGER (1990). Director Charles Burnett has been quietly resisting the demand that black filmmakers be spokesmen for an oppressed group. He prefers dramatics to polemics, art to oratory. Subtly structured, metaphorically elegant, shrewdly balanced, and richly performed, this film is his masterpiece. Babe (Richard Brooks) is an upwardly mobile black man with feelings of guilt and emptiness exacerbated by his parents, who though middle class have remained close to their rural roots. When Harry (Danny Glover), a roving relative unseen for 30 years, turns up, this Strindbergian house of cards blows down. Harry abuses his hosts' hospitality, and Babe falls into the feral pleasures of gambling, drunkenness, and the abuse of women. As the canny trickster, Glover keeps his own nature and the story's outcome in suspense. And Burnett vitalizes his fable with skill, intelligence, and wisdom. He also disturbs. Although sleeping, the anger remains. *Nickelodeon.*

TUNE IN TOMORROW (1990). See review in this issue. *Nickelodeon, Fresh Pond, suburbs.*

W

★★WELCOME HOME, ROXY CARMICHAEL (1990). Winona Ryder gets stuck with her least interesting character yet, a frumpy teenager in a small Ohio town who avoids the other kids in school (they think she's weird). She's awaiting the return of the title character, the area's one-time rebel who went on to become its dubious celebrity; she imagines she must be the love child of Roxy and a local boy (Jeff Daniels, in an agreeable turn). But the movie isn't scripted, and even Ryder can't do much to give the character dimension. The sentimental screenplay does battle with director Jim Abrahams's randomly inserted, anarchic sexual jokes, and neither sensibility wins. *Copley Place, suburbs.*

★★★WHITE PALACE (1990). This sleek piece of Hollywood slickness reduces the schmaltz and flavor of Glenn Savan's novel to an eminently packageable, easily digestible product, but with some grit to stick in the audience's craw. James Spader plays the prim Jewish mannequin with all the trappings of yuppie success who has been mourning his dead wife for two years; Susan Sarandon is the burger-joint waitress 20 years his senior who puts the moves on him. Soon mere lust gives way to some deeper obsessional, even pathological need. Sarandon's character has more to say in Luis Mandoki's screenplay than in Savan's book, and she endows the character with toughness, depth, and intelligence; pretty soon she begins to dominate the movie's point of view. The ending rivals *Pretty Woman* for smarm, and yet the film is not another apology for the upper classes but a vindication of those victimized by them. *Cheri, Fresh Pond, Circle, suburbs.*

★★★1/2 WILD AT HEART (1990). David Lynch ventures into the territory of the road movie gingerly, with calculation and contrivance subduing inspiration and spontaneity along the way; yet ultimately he claims the genre for his own. Nicolas Cage and Laura Dern play Sailor and Lula, who, after he's served a jail term for manslaughter, head west in his T-bird convertible, fleeing Lula's shrewish mother (Diane Ladd), who has sent a private eye (Harry Dean Stanton) after them. Cage and Dern evoke a sweet and untrammeled passion unlike anything Lynch has done before, whether they're engaged in inventive, lusciously photographed lovemaking or in sleepy, free-associative conversations. But Cage's Elvis riffs grow into stilted mannerisms, and Dern's local-color cuteness grates. And the allusions to *The Wizard of Oz* straitjacket Lynch's imagination. Still, he remains the master at constructing networks of fundamental evil. With Ladd's melodramatic and slyly subtle portrayal of the castrating mother standing in for *Blue Velvet*'s Frank Booth, the movie can be seen as an exorcism of sexual demons, allowing a glimpse of this wild world's weirdest thing — love. *Arlington Capitol.*

★★★THE WITCHES (1990). Although flawed, Nicolas Roeg's film of Roald Dahl's novel is sweet, dark, and exhilarating, a delight. A young boy, Luke (Jasen Fisher), visiting his Norwegian grandmother (Mai Zetterling) is frightened and fascinated by her tales of witches. When his parents are killed in an accident, he and his grandmother move to England, where he meets his first witch. Moving to a seacoast hotel, the pair stumble onto a convention of witches led by the Grand High Witch herself (Anjelica Huston). Huston exults in the comic creepiness of the High Witch. She coos and rants and punctuates her pronouncements with Wagnerian gestures and brusque, Borscht Belt crudities. Luke and his friend get trapped in the witches' scheme to turn children into mice, and from then on the movie's magic gives way to technology, as Jim Henson's audio-animatronics take over. They seem more distractions from the tale's real terrors and delights. *Copley Place, West Newton.*

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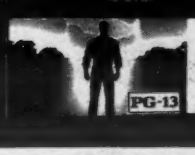

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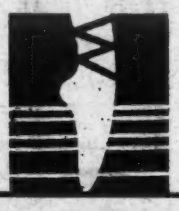

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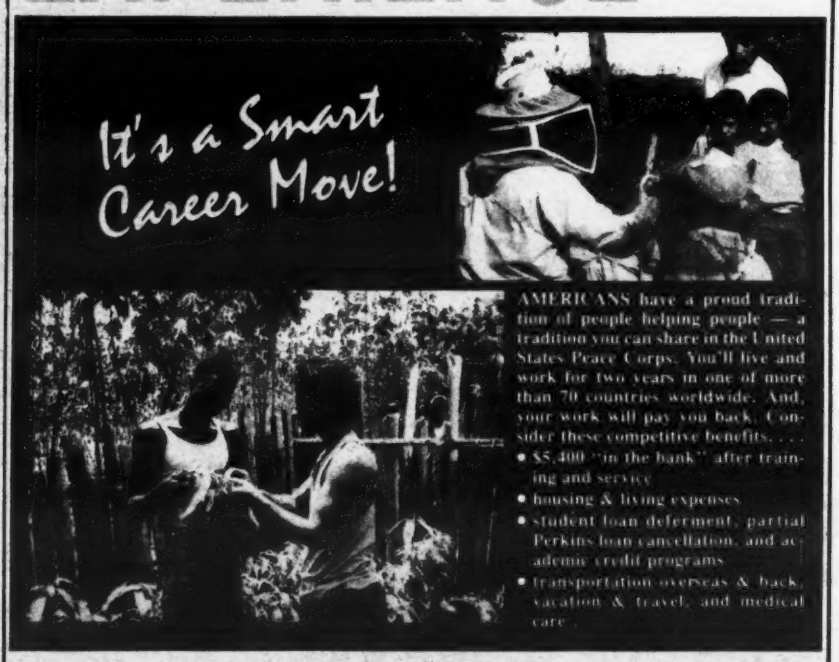

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HARVARD–Nov 5
BOSTON COLLEGE–Nov 7
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MIT–Nov 8, 9
UMASS BOSTON–Nov 13, 14
WELLESLEY–Nov 14, 15
LESLEY–Nov 15

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The U.S. PEACE CORPS 565-5555 EXT. 510

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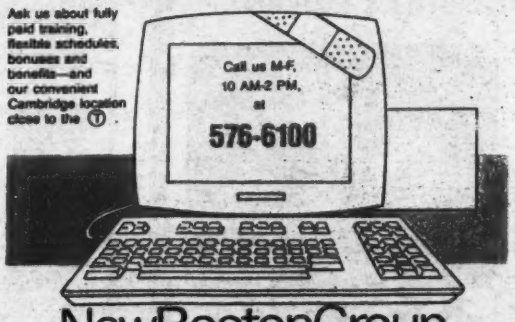

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National Producer/Writer/Promoter of pop music has openings for interns to assist with production/PR/management, etc., full or part time. Great education with pay. Call Mr. Elias at

738-0044

BUSINESS OPPS

Assemble teddy bears at home for profit. Work done at home. Send SASE to: Mr. Earls, 230 Walnut St, Apt 28 Newtonville MA 02160.

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Educational instructors in day training program serving adults with MR & behavior disorders. High school diploma required, exp pref'd. Hours M-F 8-4. Excellent benefits. Send resume & call John Tierney, Program supervisor, Shore Educational Collaborative, 78 Tileston St Everett, MA 02149, (617) 387-9722, EOE.

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Place your job listing in New England's largest weekly.

267-1234

Chicago-based music management/promotions company seeks support staff for Boston office. Previous music exp helpful. Phone skills essential. Please send resume & cover letter to: Q Entertainment, 208A Washington St, No. 5, Somerville MA 02143.

Cleaning, laundry, ironing. 2days/wk. Own trans. Refs req. $7/hr. 899-8619eves.

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1-900-884-8884.
Need janitors, security guards, warehouse workers, drivers, mechanics and office helpers. Will train. $15 phone fee.

Well-organized, high energy, F/T person sought for print room of nat'lly known architectural office nr Lechmere. Duties incl running Diazo prints, & conference rm prep, occasional switchboard coverage & more. Must be able to work well w/ prof & admin staff. Call Mr Reynolds, 577-9600.

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per week. Flexible hours
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$3/min.
Must be 18 yrs.

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a man, or woman, to share a common interest? Someone who is a friend, not a date? Or a same-sex companion who shares an interest. Someone to ski with, or bowl with or go with to dances or social functions. Call 729-4664 for an application. Cost: $25.00

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Looking for cleaning and janitorial cleaning contracts in the Boston area. Class A work. Contact Patrick at: 289-4701

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BILLIARD AND POOL LESSONS

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WFNX Radio in Lynn, "The Cutting Edge of Rock," has exciting opportunities for you.

Immediate openings for bright, career-oriented people as INTERNS are now available to work with Tal and assist our 6:00-10:00AM morning drive air shift.

If you want to work in a challenging, exciting, fast-paced radio environment, explore this option that's available now. Ideal candidates should be enrolled at a local college in a program that allows you to receive college credit and work 15-20 hours per week.

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Call KAREN WILLIAMS, Internship Coordinator at (617) 536-5390 ext. 307.

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This event is offered in 26 cities nationwide! An emcee leads a series of fun, dynamic activities and innovative games that enable you to meet people easily and with good humor. Previous Parties here attracted over 1000!

WED., NOV. 14 6:30-9:30 PM
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THURS., NOV. 15 6:30-9:30 PM
Marriott Long Wharf
Atlantic & State

TO REGISTER, CALL 1-800-488-3211, Ext. 3
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REAL ESTATE

APARTMENTS

ALLSTON/BRIGHTON, No Fee
studio $450
1BR $575
2BR w/porch $825
2BR w/pkg $725.
RE, 787-2777

ALLSTON, lrg sunny 3BR nr Harvrd Sq, eat-in kit, porches, hdwd flrs. No Fee. $880. 254-6145, 924-3872

ARLINGTON, 2-fam, 2BR, lr, dr, new cer tile ba, new cab kitch, lrg sunporch, hdwd flrs, teak bookcases, fresh paint, on busline, pkg. $850/mo. 643-9463

BACK BAY 1BR on quiet st. Frplc, brk, sunny, d&d, hw inc. Near T $859/mo Dave 247-4869, 426-8322 days

BEACON HILL, Nov rent free, mod 1BR w/view, 24 hr sec, lndry, easy walk to T & dwntwn. $745 htd. 523-8295

BOSTON, 3-4BR in 3-fam, pkg, walk to T, nr NU. $800, no fee. Brian, 239-1830

BOSTON, Park Plaza, studio, $550 incl ht/hw. Renov. Nr T. 332-0427, 449-3059

BOSTON, Bay Village, Isabella St, just completely rehabed, everything brand new, 2BR, 22x18 lvg rm, dinette & kitch, plenty of closets & oak cabs, w/d in bldg. $1175... Also, newly redecorated 2BR, eat-in kit, lrg lvg rm, plenty of closets, $975. Rents incl ht/hw. No Fee. Owner, wkends & eves, 734-6400, (d) 367-8800

BOSTON/Fenway lux 2BR 1.5 bths, d/d, micro, new bldg $1275. 236-4296 lve mssg. No fee. No deposit.

BOSTON, NU, music, art schools, sunny 3BR, mod K & B. Clean, nr T. No Fee. $675. 442-0985

BOSTON, lrg studio, hdwd flrs, e-i-k w/new cabs, nr T. $425+utils. 277-4838

BOSTON, South End, lrg 1BR nr Pru, hi ceils, incl ht/hw, pkg avl. $825. Lrg 2BR, nr Pru, $900-$950 incl ht/hw. 2rm studio, $600 incl utl, pkg avl. 266-8822

BOSTON So End. Duplex $1100+ marble hdwd flr w/d patio. No fee 437-0599

BOSTON So End rmmte, duplex to shr, $400 incl all, 437-0599.

RENT FREE NOV
BOSTON South End, no fee, 3bdrm, wrkg frplc, full appliances, hdwd flrs, nr T, NU & Berk, $1050/mo+ utils 617-859-7324

LARGE SUNNY STUDIO
BOSTON/SYMPHONY-
Beautiful studio with alcove, hdwd floors, bay windows, foyer, & 2 closets. Laundry in bldg. Seconds to Green Line. Just painted. Tree lined st near NU, Fens Park & Symphony. $600 incl heat & hot water. Avail Jan 1. Call 859-5871 leave message.

BOSTON, Waterfront 2BR, $1000 htd, avl now. Fulton RE 723-7385

BRIGHTON, 4BR nr T, hdwd flrs, porch, mod K & B. $1200+utils. 527-9333

BRIGHTON, no fee, 1/2mo free! Htd mod studios, $500, 1BR $575, 2BRs $750, 3BR $1100. Some w/pkg, ac & patio. Sevrl locs incl BU. 734-0905

BRIGHTON-
Modern 2BR apt, h/hw incl, pkg, laundry. Nr T. Avail immed. 738-1853.

BROOKLINE,
COOLIDGE CORNER:
Fabulous 1BR on Quiet St Off Harvard St; Nr T and Everything. Wall to wall, dw/d, mod kit/bath, lndry in bldng. Great for couples! $770 includes Parking spot. Call Patey RE 277-4098

BROOKLINE/Boston, Riverway Hse condos: nr Hosps & T. Rfdeck, exercise rm, lndry, pkg avl: studio, $515. 1BR, $615. Huge 2BR, $790. All htd. No Fee. 547-0026, 739-6212

THE DEADLINE FOR PLACING REAL ESTATE CLASSIFIEDS IS WEDNESDAY AT 6:30 P.M.

APT. FINDERS
Studios, 1-5 BR apts & houses; all prices; Boston, Brookline, Cambridge & all surrounding suburbs. Call Herb at Furst Venture Inc.
617-738-0044

CAMBRIDGE, 3br pch yd nr Harv-Huron prk bus 492-5058 fam, pet fine.

CAMBRIDGE E. lovely 6 rms, study, pkg. $773. Attractive 4 rms, yard. $575. pet OK. Sander RE 864-8772

CAMBRIDGE, exclusive nbrhd nr Divinity school, 5 min to Havrd Sq. Huge lvg rm (650 sq ft), hdwd flrs, wrkng frplc, dormer windws, gorgeous view. 1BR, eat-in kit, washer. $1100, 1st mo free. 491-0280

CAMBRIDGE- Near Inman & Kendall Sq. 2BR/5rm apt in 2 family. W/d, new paint, hdwd flrs, yard, $775+. No fee. Call 864-8485.

CAMBRIDGE/Som, 2-3BR apt nr Porter Sq, hdwd flrs, front & back porches, w/d hkup. $950+. 391-6998

CAMBRIDGE/Somerville, nr Harvard: sunny 2BR, mod K & B, $690. Also, 2BR, hdwd flrs, $700. Lrg 3BR, $800. Both w/porch, pkg. Pets OK. No Fee. 547-0026

CAMBRIDGE/Som, nr Hrvd, MIT, trans. Shr Deluxe 3BR, 2 ba. $450/rm. 969-9020

CHARLESTOWN- 2BR hist area nr T/city EIK mod appl hdwd flrs a/c avail 1/1 $925+ utils, no fee 241-3851.

CHELSEA, Historic waterfrnt nbrhd, studio w/sleeping area, funky kitch. $485. No Fee. 227-8089

CHELSEA, lrg 1BR w/den. Waterfront, new kitch & ba, 15 min to Boston, T. No fee. $550. Avl 8/1. 749-1525

CHELSEA, Very Cool 3BR duplex, spiral stairs, balconied lvg rm, euro-kitch, huge windows, lndry. $850. Open 7 days, RE, 884-1515

IT'S A BEAUTIFUL PLACE!
CHESTNUT HILL, modern 2BR condo, w/w carpeting, eat-in kitchen, a/c, 2 prkg spaces, pool & tennis courts. Plenty of closet spc. $750. Lv msg 508-927-4738

DORCHESTER, 2BR 6 rm, w/d, walk to T. $700/mo+, fixed. Owner, 288-8862

DORCHESTER, 6 rms, 3BR, 3rd flr, porches, ocean view, beaut apt nr T. Avl immed. $675+utils. 522-1064

DORCHESTER, excell loctn, 2-3BR, fully modernized, off-st pkg. $750/mo. 335-7706

DORCHESTER, Must see! Super 2BR (potentially 3) All hdwd flrs, recently renovtd, less than 10 min to town. A deal at $650+utils. 436-5771

DORCHESTER, Jones Hill, quiet nbrhd, Boston views, new applncs, newly refinished, w/out utils. Avl 11/1. $650. 661-3041

DORCHESTER, lrg sunny remodeled 2BR, 3rd flr, hdwd flrs, $650. 695-8054

DORCHESTER, lrg sunny remodeled 2BR, 3rd flr, hdwd flrs, $650. 695-8054

DORCHESTER, lrg 1BR nr UMass & T, safe area, $510/mo inc all utl.. Also, studio, $395/mo. No Fee. 259-1554

5 MIN TO SO. END
DORCHESTER, tree-lined pleasant st, nr T, 2 & 3BR apts, Vict. homes. $725-$750+ utils. Avl now. Mark, 267-1296. Eves 265-4810

EVERETT, 2BR apt, 1st flr of 3-fam, fully applncd. Off-st pkg, mins to Boston & pub trans. $740/mo, no utils. Sec dep & refs requ. 233-8348

JAMAICA PLAIN, lrg 2BR, safe pondside st. $800 inc ht/hw, w/d, rfdeck. 522-2070

JAMAICA PLAIN, 2BR apt nr Forest Hills T. Hdwd flrs, porch. $600+utils. 849-1090

JAMAICA PLAIN, beaut 2BR, hdwd flrs, frplc, w/d, front & back porch, yard, trees, safe, close to T & Center St. $800+. 524-7992

JAMAICA PLAIN, new 1BR penthse in Queen Anne Vict, unique. $600/mo. 522-2783

JAMAICA PLAIN, 2BR, w/d, hdwd flrs, porch, nr T, new paint, pets OK. $680. 524-1903

JAMAICA PLAIN, respons frndly nonskr to shr beaut spacs 2BR on quiet dead-end st. $395+½utils. 524-7242

JAMAICA PLAIN, no fee 1/2mo free! Med area, pkg, htd. 1BR $550, 2BR $750. 734-0905

JAMAICA PLAIN, apts & houses, all sizes & prices. Jamaica Plain Associates. 522-5050

JAMAICA PLAIN, 1BR, sunny & quiet, nr Arboretm & T. $600 incl ht/hw. 983-0134

NO FEE
JAMAICA PLAIN
Great prices, no fees
1 month to move in:
1BR $510 htd
2BR $650 htd
3BR $785 htd
Also, in hse, $600 unhtd.
RE, 734-4200

JAMAICA PLAIN, rm with a view! Charming & cozy 1BR in hse. $450 htd. 522-3552

JAMAICA PLAIN, lrg 2BR, all natrl wd, wd flrs. $850. No Fee. Atlas RE, 628-8900

MALDEN, 1BR, ht, lndry, pkg, 2 mo free rent, avl 11/15 or 12/1. $705/mo. 322-6986

MEDFORD, 3BR, lots of natrl light, very airy, front & back porches, on T line, close to church & schools. (after 5) 396-3308, (w) ask for Vickie, 396-3657

MEDFORD, 5 rms, cab kitch, w/w, nr T, Tufts. ½ mo free. $695. Lyons RE, 942-1418

SOMERVILLE- 1½ blk Davis Sq T, huge 3BR on 2 flrs. LR, DR, EIK, pantry, frnt prch, bk yrd, drvway. Free w/d, big storg. No fee. 625-4887.

SOMERVILLE, Davis Sq, 3-fam, 3BR, newly painted, porch, pets negot. $900. Inman Sq, 2BR, newly painted, yard. $675. No Fee. 253-5322, 628-9043

SOMERVILLE, Powderhse. Oversized bright 7 rm 3-4BR, 2-flr, porch, pkg. $1200-$1400. 776-1340

SOMERVILLE, Porter Sq, huge 1BR, perfect for cpl, newly renovtd, hdwd flrs, eat-in kit, w/d hkup. $750+, no fee. 864-5414, lv msg

SOMERVILLE, sunny top-flr 2BR. $675 w/out utils. Avl immed. 395-0559

SOMERVILLE, W, Ball Sq, 3 rms htd, tile ba, new flr, new stove, 1 yr lease, no pets. No Fee. $600. 438-6483, 438-5636

SOUTHERN NH, 1BR apt in prvt home, on secluded lake. Prvt entrnc, w/w crpt, all utils & applics incl. Prvt beach & walking trails. Close to 93 & Rt 3. $525/m. 603-635-3513

WALTHAM, 2BR furn condo 3rd fl, balc, pool, tennis, lndry fac. $850 htd. 891-6096

WATERTOWN, 5 rms, newly renovtd, nr trans, pkg. $750. 926-0806

WOBURN, 2BR, 2nd flr, e-i-k w/w, nr T. Gas ht. ½ mo free. $595. Lyons RE, 942-1418

APTS. WANTED

REHERSAL SPACE
needed. Rock group needs inexpensive rehersal space. Ted at 262-4683.

COMMERCIAL SPACE

BOSTON, Arl St, Park Sq. Travel/insur/RE agency. Rsnbl. 332-0427, 449-3059

CHINATOWN, great spc avl. 1700 sq ft of office spc, hdwd flrs, hi ceilgs, lots of sun. Ideal for non-profits, architects, artists. Accessible to all MBTA lines, incl freight elevtr. A steal at $8/sf. Call Greg, 522-1259

CONDO-MINIUMS

IT'S A BEAUTIFUL PLACE!
CHESTNUT HILL, modern 2BR condo, w/w carpeting, eat-in kitchen, a/c, 2 prkg spaces, pool & tennis courts. Plenty of closet spc. $109,000. Lv msg 508-927-4738

Condo for sale: Coolidge Corner 2 bedroom. Hardwood floors, no parking space. $170,000. 739-7040.

HOUSES FOR RENT

GLOUCESTER, beaut 4BR frnshd hse w/ocean vw of Good Hrbr beach, avl til Jun. Must be seen. No smkrs or pets. Eves, 969-3343

PROVIDENCE, east side, 9 rms, 3BR, htd porch, 20x40 studio, 2-car garage. $1000-$1200 neg. 401-272-8895

WATERTOWN, 1/15/91-9/91, gracious furn historic house (1805), 4BR, huge lr, frplcs, decks. Yard, pkg. Safe, quiet. No smk/pets. $1750-$1500+. 926-1637

HOUSEMATES

ALLSTON, 2 rms avl in very cool hse. Utils cost $35, rent $300, prking avl. Avl now. Call 782-3359

ALLSTON 2 room avl suny room friendly people prking avl rent $300 no deposit call 782-3359

ALLSTON Diverse coop sks 3 F/M of any race, ethnicity, sexual pref to share lg vict hse. Prkg, close to T, laundry. Avail Nov 1 and Dec 1. $250+utils. No smoke/pets. 782-9063

ALLSTON Nd resp M or F for 6 bed Central huge room w/ park $275+ utils 782-4379 787-0484, 254-6124

ARLINGTON, 1brm avl in 2brm hse, 1st flr, yrd, grge pkg, frplc, dnrm, lvrm, eat-in, $375/mo + util, 648-3315

ARLINGTON, 1 M/F for 4BR duplx. W/d, driveway, Nr T, beautiful, clean hse. $345+ 641-3818

ARLINGTON 2M 1F 25-41 seek 1F to share coop veggie hsehld. We're frndly, feminist, rspnsble, environ aware inviting same. Our sunny 2flr apt has piano, art, porches & garden. Nr T. No smoke or pets. $325+ 641-3107

ARLINGTON, 4F, 1M want 1M to shr charming, 6BR hse on Spy pond. $450 incl util & hsekpr. Nr T, 2 cats. Non-smkr, no more pets. 617-641-1767

ARLINGTON, 4 prog Fs sk 5th, 30+ nonsmkr to shr 12rm semi-veg, semi-coop hse. Frplc, piano, w/d, deck, yrd. No more pets. $375/mo + utils. 646-9716

ARLINGTON CNTR M/F to join frndly stable indept co-op w/ Ms & Fs 30+. 1 or 2rms avl. Comfortable, neat, spac hse w/ grdn, yrd, prch. Nr T, pond. No smk/pet. 646-6393

ARLINGTON CTR, 2M/1F sk 1M/F nsmk for 4BR hse w/ bkyd, prch, dway, e-i-k, dr, lr, study. Nr T, $276+ 12/1-15 646-4757 Jeff, Chris, John

ARLINGTON-Ctr, 1M/F for great 2 story house, quiet loc, 2 blks to Mass Ave and T, w/d, nice yard, 2 car garage. $550+ util 646-0958

ARLINGTON- East. M/F 25+ friendly, indep hse. Pkg, nr T, no smk/pets. $265+. 641-0213 or 646-4836.

ARLINGTON HEIGHTS, nonsmkr to shr 2BR house in quiet neighborhood. $450+utils, 643-4726

ARLINGTON Hgts. 1M/F wntd to shr 3BR w/2 prof M. LR DR ktch study 2 full baths yrd deck prkg w/d dw stor. Lrg BR avl $450. 646-3219

ARLINGTON LAKESIDE: peaceful spacious twnhse fireplace sundeck NR T great deal-$340. 641-1505

ARLINGTON, sk 1M for lrg 4br house on Mass Ave no smk/pets, prof 24+ $330+ 646-2150

ARLINGTON
Your own 3rd flr suite (bdrm, loft study & bthrm) in lovely, sunny, 3story twnhse. Shr home (incl delightful country kit, lvrm, basement & pkg) w/ personable, active man. Gd nghbrhd nr Center. Sk compatable M/F 30-50. Sorry, no cigs, drugs or pets, $575+ utils, call Bob 648-0145 or 873-8125.

ATTENTION!
THE DEADLINE FOR RENEWING ALL GUARANTEED CLASSIFIED ADS IS TUESDAY AT 6:00 P.M.

BEDFORD-2M prof sk hsmt 25+ nsmkr to shr 3br hse pkg w/d, d/w, hdwd flr, frpl, 2bth, no pets, $430+ 275-3213

BEDFORD
-1M sk 2 persons 28+ to shr sunny old colonial hse frpls wide pine flrs trees yd, semi/veg mus stage craft nsmkr $400+ call 275-8709

BELMONT, Fresh Pnd, F & cat sk M/F 30+ prof to shr lrg apt nr T, all amenities, nsmkg, $450+ 484-3193.

BELMONT, Wat/Camb line, M/F 27+ to shr 2br w/ frplc, study, garage, porch attic, $425+, 489-3899

BOSTON-ROSLINDALE- 1 M/F nsmkr to share very lrg sunny apt w/2F 1M. Very conv, near T & Arboretum. Safe nbrhd, w/d, big yard. $275+ 327-7340 lv msg.

BOSTON- So E, nr Copley wrkng/happy nsmkng hsmte to share partially furn 2BR garden twnhse, dw, w/d, $550+ utils. 338-6690.

BRIGHTON 25+ F non-smoker to share 8rm house, w/d, d&d, pkg, nr T, nice yard. $465+utils, 783-1382

CLASSIFIED LINE ADS: 617-267-1234
CLASSIFIED DISPLAY ADS: 536-5390

Phoenix Classifieds

Classified Advertising Policies

THE GUARANTEE
Purchase a non-commercial advertisement for two consecutive weeks in advance and we will keep running the same ad free as long as you call each week on Monday or by 6 p.m. Tuesday to renew the ad. Missing a week voids the guarantee. To begin renewing your ad call 267-1234 during the week of the ad's second appearance.

CLAIMS FOR ERRORS AND OMISSIONS
The Boston Phoenix accepts no liability for its failure, for any reason, to print an advertisment and shall be under no liability whatsoever for any error for which it may be responsible beyond liability to give the advertiser credit for so much of the linage occupied by the advertisement as is materially affected by the error, provided that the Phoenix is notified by the advertiser of such error in an advertisement within seven days of publication.

COPY REGULATIONS
The forwarding of an ad is construed as an acceptance of all the rates and conditions under which advertising space is at the time sold by the Phoenix.
The Boston Phoenix reserves the right:
- To revise copy containing objectionable phrases
- To reject in its sole discretion, any advertisment on account of its text or illustrations
- To determine correct category placement

All advertisements must be accompanied by a full name, address and telephone number.

CANCELLATIONS AND CHARGES
NON-GUARANTEED Advertisements: There are no refunds for cancelled ads. Advertising space credit will be issued for ads cancelled before 4 p.m. Tuesdays. Changes in Advertisements will be accepted until 4 p.m. Tuesdays. GUARANTEED Advertisements: There are no refunds or copy changes accepted on a guaranteed advertisement

DEADLINES
Music and the Arts...Wednesday, 6 p.m.
Real Estate and Help Wanted...Wednesday, 6:30 p.m.
Copy for all other Advertisements...Wednesday, 6:30 p.m.
Modeling...Wednesday, 12 noon
Guarantee renewals... Tuesday 6 p.m.
Changes and cancellations...Tuesday 4 p.m.

OFFICE HOURS
Mon. 8:30 a.m. - 6 p.m. Wed. 8:30 a.m. - 7 p.m.
Tues. 8:30 a.m. - 7 p.m. Thurs. 8:30 a.m. - 5 p.m.
Fri. 8:30 a.m. - 5 p.m.

FOR PERSONALS ADVERTISING SEE COUPON IN PERSONALS SECTION
FOR ENTRE NOUS/ESCORT ADVERTISING SEE COUPON IN ENTRE NOUS/ESCORT SECTION

USE THIS FORM TO FILL OUT YOUR CLASSIFIED ADVERTISEMENT

We cannot print your advertisement without the following information:

PHONE #: _____
NAME: _____
ADDRESS: _____
CITY: _____ STATE: _____ ZIP: _____

To place an advertisment using Mastercard, Visa, or American Express, please fill out this section or call 267-1234

CARD #: _____
BANK: _____
DATE: _____
SIGNATURE: _____

INSERTION DATE: CATEGORY

PRICING YOUR AD (Fill in appropriate rate/s)

	NONCOMMERCIAL	COMMERCIAL	
LINES	6.00 per line (4 line min.)	8.00 per line (3 line min.)	$ _____
7 pt. light headline	8.00 per line	10.00 per line	$ _____
7 pt. bold headline	10.75 per line	15.00 per line	$ _____
9 pt. bold headline	12.00 per line	16.00 per line	$ _____
Capitalized words	1.25 per word _____	# of capitalized words @ $1.25 each =	$ _____
		x _____ # of weeks =	$ _____
		TOTAL	$ _____

COPY
Print one letter in each block. Leave a space between words and a separate space for punctuation.

HEADLINES:

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

The Boston Phoenix reserves the right to reject or edit any advertisement.

TEXT:

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

Mail to: Phoenix The Boston Phoenix, 126 Brookline Ave. Boston, MA 02215

GUARANTEED CATEGORIES
The following categories fall under the Classified Guarantee:

*AUTOMOTIVE
- Domestic
- Foreign
- Vans & Trucks
- Cycles
- Tires

* One week... and it's guaranteed.

REAL ESTATE
- Housemates
- Roommates
- Sublets

*MARKETPLACE
- Antiques & Flea Markets
- Appliances
- Bicycles
- Boats
- Clothing
- Computers
- Fuel & Firewood
- Furniture
- Lost & Found
- Musical Instruments
- Odds & Ends
- Pets
- Photography
- Records & Tapes
- Skiing
- Stereo/Components
- Travel
- Video & TV
- Wanted
- Yard Sales

See Classified Section headings for other categories.

REAL ESTATE

HOUSEMATES CONT.

BRIGHTON- Ctr. Nice semi-furn rm w/EIK prvidgs, on bus line, seconds to Indry, grocry & Y, on/off st pkng. $325 inc all. Steve 783-5966.

BRIGHTON Ctr sk clean, prof, M/F shr hse. Quiet, safe neigh. Walk to shops+, T: BU, BC, Hvd, 10min to Pike, 310+ 787-5454

BRIGHTON- Near BC 1 rm in hse $370. Located on lrge park, on/off pkg. Share w/SWM prof. Bill 782-4736.

BRIGHTON Room in house. Quiet area, conv to T, furn or unfurn. $400/$450 sec deposit 782-5843

BROOKLINE,
Furnished room in good nghbrhd Nr BU, 3 T lines, schools, hospitals, stores. Separate entrance, phone, refrig. No cooking. Be quiet, clean, non-smkr, $95+ /week. 566-0967 lv msg.

BROOKLINE, 2 prof F to shr lrg sunny 5BR hse, Longwood on D line, hdwd flrs, w/d, no smkg/pets. $350+ utils. Avl 11/1 or 11/15 731-3658

BROOKLINE-3F, 3M sk F to share lge sunny hse near T on quiet, safe res st big rooms, sunporch, yard 425 incl all no cigs, pet. Call Dick 277-8232.

BROOKLINE, Cl Crn, sunny luxurious rms in beaut 11rm victorian condo, flex lease, pkg $475-$585, 734-4529

BROOKLINE, COOLIDGE CORNER,
Critically acclaimed hse of 3 sks 4th (30+), lrg rm, pkg, grdn, prch, utils. No smkrs/pets/Republicans. $455/mo includes all utils & pkg. 731-0014

CAMBRIDGEPORT
F/M wanted to share 2bdrm. Close to Harv, BU, MIT. $375+ utils. Avail Nov 1st. Call 868-8763

CAMBRIDGE, btw Harv Sq & Fresh Pnd, 1M/1F sk 1M/F 25+ to shr lrg sunny apt, w/d, porch & yard. No pets/smkg, $366+ utils, avl 12/1. 497-8227

CAMBRIDGE/Fresh Pond, 1F & 2cats sk hsemte, 30+, frndly, indep, resp, w/ good sense of humor, $400+, 354-7124

CAMBRIDGE, In. Sq, great place. Lrg, nicely frnshd, quiet st. Cheerful nut, designs a little, cooks a lot, prefer frndly indpt woman w/sense of humor. $315+utils. 666-1313

CAMBRIDGE, nonsmkr for 2BR apt in 2family nr Fresh Pond $450+, 868-6823.

CAMBRIDGE- Nosmk seek roommate to share 5R apt. St park, walk to Harvard. $525, 354-0339.

CAMBRIDGE Nr Kendall. Shr 7 rms. W/d, on st pkg, 1st & last $330+ 876-2272

CAMBRIDGEPORT- 1 to share 3BR house. Cnvnient to T, prkng. $336+. Marc: D 491-7311, E 354-1057.

CAMBRIDGE, Porter Sq, rm in lge indep-coop Vict hse, 2kit, 2bth, no smk/pets, grdn, $350 incl util, 628-5468 wkdys 4-9, wknds 10-7.

CAMBRIDGE Prtr Sq, 2F 1M sk 4th person for lrg semi-coop apt. Share food. No smk/pets $242 incl ht Call 491-5812 before 10PM

CAMBRIDGE/Som. Prof M/F to shr lrg snny, vict hse Nr Inman Sq. Big rooms, Conv to everything, $350+ 876-2203

CAMBRIDGE/SOM, seek roommate to share 4BR apt. Walk to Harvard, $305, 661-0094

CANTON comtemporary 4BR nr 128, Blue Hills, Comm train, nonsmkr, 25+ $350inclusive. 828-8308

CARLISLE-2F 1M warm-hearted profs sk 4th. Spac hm, by state park, 1-2 rms, $330-400+, nsmk/no more pets, (617) 271-0641

CHARLESTOWN 2F seek nonsmk M/F. Lrg 3BR hse, deck, w/d, dw, frplc, bsmt $425+ 10 min to city 242-8977 Avl 10/1.

CONCORD- 2M/1F, 30s, sk non-smk F for cntry hse. Yard, grdn, frpl, piano. (508) 369-9951 or (508) 369-4203. $295+ avl now.

DEDHAM grp living in the suburbs, 30 min South of Bos, nr 128,1,135. Warm loving healthy smoke free enviroment, professionals singles/couples, age 30-60. $350+ 617-326-5371

DEDHAM grp living in the suburbs, 30 min South of Bos, nr 128,1,135. Warm loving healthy smoke free enviroment, professionals singles/couples, age 30-60. $350+ 617-326-5371

DORCHESTER, 2GWM sk responsible employed nonsmkng M/F to shr 3BR vict, w/d, deck, close to T, nice neighborhood. $400 utils incl. Call 282-6599

DORCHESTER, Clean, resp 25+ lrg beaut quiet vict respectful, frdly, indep Nr T. Must see! $375+ 825-5769.

HYDE PARK Milton. Lg vict cntry home. Resp, clean, GWM 25+ no smk or drugs. $275+util 361-3919

HYDE PARK, to shr a 2BR hse, frnt & back yrd, drvwy, quiet residential area, nr T, plenty of room. No smk. Avl now $500. Call 364-4347

JAMAICA PLAIN/Pond side, F housemate needed. Fireplace, e-i-kitchen, storage, w/d, public trans, street pkg. Call Jan at 926-1964 or Becky at 522-4638

JAMAICA PLAIN- Shr a gr house. Skg F 25-40 lg sun w/1F 2M, 2 cats, new baby. W/d piano 9 rms nr pond, T. Avail immed. $325+ utl. Semi-veg, shr kit. 524-6615.

JAMAICA PLAIN 2 rms avail in lrg veg nsmkg home w/ 2 cats, lrg yoga rm, jcczzi, Indry. No more pets, please. $325 & $315+ 524-6294

JAMAICA PLAIN- 2M 1F sk M/F 4 plsnt hse w/yard & prkg nr T. We smoke. $290+ util. Avl Nov. 522-7054.

LEXINGTON 26+ neat, resp, indep. Choices: 1 rm $350+, 1.5 rms $450+, 1 rm + studio $550+. Bus to T. 861-8737

LEXINGTON- 2M 1F seek 1 M/F, W/d, frplc, nr 128 & 4. $350+ util. Linda 863-1474, Michael 863-0041.

LEXINGTON- M/F 35+ to shr mod, sunny, quiet 5BR hse. Lg yrd, nrbrhd pool, nr Rt 2. Rent, utils & food $475/mo. Avail 11/1 or 12/1. No smkrs/pets (1 cat now). 862-5729 or 861-9355.

LEXINGTON- Seeking single person or parent w/child for 2 rooms in house. $425+ utils, 862-9287 after 9:30pm.

LITTLETON, M/F to shr home, sauna, lake, no cigs/pets. $275+¼utils. 508-952-2794

MALDEN-F 25+ shr lrg Victorian NR T pkg yd porch W/D, nsmkr, quiet area, lrg BR, $325+, (508) 339-3049

MALDEN- Lge Vic house to share. Need v reliable respon 25+ nonsm. No pets. $250/mo. Call 322-7648.

MALDEN- Medford line. Coop sks M/F, 24+. Lg hse, quiet st, nr Orange Line, w/d, great views. $270+, 322-8040, no smk, cat ok.

MEDFORD-3F/1M+dog, sk 1M 25+ to shr semi-co-op hse and lrg yd, nsmkg, $280+utils, 5 min to T, ava 12/1 or 1/1. 395-4338

MEDFORD SQUARE-2FL sks 1FL to shr large 3BR hse pets OK. No drugs NR T-Bus. $365 Inc utl 391-7796

MELROSE- Cape to share w/clean nonsmkr. Major commuter access. $475+util. (617) 665-4321.

MELROSE: Hndsm frnshed rm in lge updated Vict home. Central air, w/d, cable, prkg, kit priv. Conv to T. No smoke Male. $395 inc utls 665-6082

MILTON, prof person sks 3rd to shr 9rm Vict hse, yard, barn, 8mi to Bost, nonsmkr $350+ utils, 696-3485

NAHANT, 2M/F for lrg Vict nr ocean, huge rms, frplces, w/d, porches, pkg, now thru May, $300-$335+ utils 581-9706

NEWTON- 1M/F for 6 rm apt in 2 fam hse. W/d, hdwd flrs, frplc. Nr shpng, Pike, Rt 128. $375+ util 969-3248.

NEWTON- 2 nsmkg F sk 3rd for 3BR. Sunny, frplc, yard, pkg, ez acess to Pike & 128. LOVELY! $450+ util. Debra 969-0902/w, 965-1884/h.

NEWTON CENTER-2M sk resp M shr 1st flr fp, wd, dw, pkg, D Lne, $345+ ⅓ util. No cats 332-2395, 964-0042.

NEWTON Crnr, 2Fs 30+ sk 3rd, shr 2fls of beaut Vict hse, grdn, pkg, lrg yd, cat. Pref 30+ M/F w/ humor & maturity. $367+, 965-0922.

NEWTON Hlnd prof M/F shr Vict hse nr T & 128, pkg, deck, hdwd flr, w/d, no pet/cig $400, 329-5760eves

NEWTON, large BR in mansion, parking, yard, storage, near T/rail/128/Pike, $395, 969-6069

NEWTON, prof M/F to shr w/ others easy acces 9,128 w/d d/d prkg nosmok/pets. 527-7728

NEWTON- Prof M sks M/F nsmkr 30+ to shr lg 3BR hse. Xprs bus/pkg, $385+ Jim 965-4174, 332-4977.

NEWTON- Shr 4BR apt in house w/3 yng F. Dw, w/d, off-st pkg, nice nbrhd. $415+ util, 527-8651.

NEWTON W. F rmt to shr beaut Colnial hse, pkg, utils incld $400 Nr Rt 128, 16, 30, Pike 965-2796 / 508-470-5887

SEPARATE SUITES
NEWTON, WM 30's freq trvlr, sks resp qt open-minded M to shr 7 rm duplex in Vict. 2 bths, lrg yrd, stor, pkg. Freq trvlr or PT rmmt ideal 332-3905

NORFOLK 13 ac horse ranch. 2 rms avl. Indoor pool, jacuzzi, frplc, 2 kits. 2mi to S Sta train $500+ (508) 520-6590

QUINCY 2F sk nonsmkr for quiet friendly hse nr T, beach. Nice yd $300+ No pets Sally 227-1612 M-F 9-5

ROSLINDALE- 5+ cat sk 1. "Green" veg-coop, frpl, prch, w/d, gardn. Share: food, chores. Sun dinner. $230+, avl now. 323-6651.

GREAT COOP HSE
ROSLINDALE, wonderful hsemts, nr Arboretum, gd trans, safe family nghbrhd, $289inc utls. 327-3647

ROSLINDALE M+ lovable dg sk resp F/M 24+ to shr 8 rm hse nr Arb bus/T pk w/d more $375/mo 469-2207

SALEM NH- Methuen. Prof GM to shr 4BR/2BTH. Furn, big yrd, 30 mins to Boston. $350, eves (603) 898-6017.

SOMERVILLE- 1 M/F for 2 ½BR. 11/1, 5 blks Inman Sq. $350+ util & sec dep. Sunny, 3rd fl, clean, quiet. No pets/wtr bed. Call John 641-1947 wk days, eves 868-5050.

SOMERVILLE, 2F 1M lkg for 1M/F prof 28-35 for 1small bdrm in lrg hse $225+ utils, call Laura 666-0222

SOMERVILLE— 2M seek M/F non smoker, clean, nice area, avail immed. 2 avail: $245 or $285. Call 628-7930.

SOMERVILLE — 1M Seeks 1M/1F to share 2 bed apartment mod kitch and bath. Front and rear porches. $387.+/mo. Near Tufts and Davis. No pets. 623-2800 x3262 John or 623-3604.

SOMERVILLE, 6brm, coop, sks M/F to shr food & circus equip. Nr T, pkg, no smkg, $240+, 666-9849.

SOMERVILLE- F/M to shr 2BR. Off Rt 93 nr Sullivan Sq. Clean, sunny 2nd flr apt in hse. Hdwd flrs, dw, 8 rms + attic & bsmt, prch, pkg. Cats/smkng ok. $385+ ½ utils & last mo. 623-6652.

SOMERVILLE, F to shr sunny, lrg, qt, clean, Vict w/ yard, trees, storage, frnt & rear decks. Nr Porter T & bus, $300+, 623-8422.

SOMERVILLE- M/F nsmkr 27+ to share lg house w/roof deck, yard. Walk to Davis, Porter, Tufts. $475 inc ht/elec. 625-6641.

SOMERVILLE nr Tufts, bus, Davis T. M/F 25+ non-smkng, no cats, to shr beaut big 3BR w/2M. W/D, dw, big closet, $350+, 623-1628. Justin 864-4700 ext 283

SOMERVILLE Wtd M/F for 2 rms $310/ $270+ in 4BR house. Wsch mch, st. pkg, no smk/pets 666-9736

SOUTH BOSTON 2 M/F wntd to shr splendid spac twnhse. W/d, d/d, a/c, rfdck, on T. 1 cat $360+ Call eves 268-7892

SOUTH SHORE
2GWM sk M/F to share 10rm house. W/d, pool, furn/unfurn. Mature nonsmkr pref $100wk 447-2308.

STOW 30 mins from Boston Non-smkng housemate for large contemporary house on edge of woods, own rm, all amenities, $395/mo+ shr utils, 508-568-1131

SUDBURY, 35+ M/F nsmkr, shr colonial midst trees w/ F & cat, $350, $400 & $450+ utils. 508-443-5530

WALTHAM, 2F 28+ nonsmkrs shr lrg sunny hse, gd nghbrhd, $350 & $400 incls all, aval now 893-0722

WALTHAM 3BR w/ yard, ldry, prkng. Gay M & cat seek straight or gay, male prefrd (of course) $350 891-5166

WALTHAM N. Very nr 128, Trapelo, 2. F 25+ shr nice hse (3BRs 2bths) w/ 2Fs, 30s. Room furn or not. $400 incl utils 647-3362

WALTHAM, skg hsmt ASAP for spac apt w/ dog nr Brandeis, $310incl ht, free pkg 891-7987 eves

WATERTOWN, 1M/F to shr 3brm hse, grge, yrd, w/d, huge rm, qt nghbrhd, close to T, $380/mo 926-4767

WATERTOWN 2 GWM prof sk rmte (M/F) for smll rm, spac apt. No car, smk, pet. Nr Sq & T $175+ Avl now 926-6569

WATERTOWN, liberal M PhD 42, will shr delux 2bdr condo with professional neat M/F 30+, no-smk/pets, on Bel line, W/D, indry, pkg, yrd, 3mn to T. $425+, 923-1891

WATERTOWN-nr Prof F wnted, shr lrg 6 rm duplex, w/d, prking, $375 pl-876-2272

WATERTOWN Prof M for 2BR. Huge BR, yard, sunny, trees, pkg, nr T $365+ Call 923-7736

WATERTOWN- Prof 25+ shr lg. sunny, quiet, 3BR house nr river. W/d, pkng. $400+. No smoke/pets 926-6901.

WATERTOWN rare find; 2 sk 3rd to shr lg 6BR (2rms ea), w/d, 1min to Pike, no smkg, $350+ 926-8188

WAYLAND/LINCOLN line. Share secluded house. Relaxed atmosphere. $350+ 508-358-5505

WAYLAND/ Lincoln. Share w/2 nice home near Rte 2, 20. Firepic wdstove ldnsc ydndrm 508-358-1162 $450+

WEST MEDFORD- House nr Arl/Som seeks F 30-45 committed to group living and sharing. We are 3M, 2F who collectively own & maintain house & yard on bus lines. Costs reasonable. No smoking. 483-1796 after 6pm.

WESTON Coop nsmkg semi-veg home. 2 kits 4 frpls, peaceful wooded lot. Common: garden, deck, livng area & Indry. Wlk to train & conservtion trails Snny 1 & 2BR units $375-875 util incl Individuals & families welcome 894-9646

WESTON, escape the city: shr 3br hse in the wds w/ cats, piano, frplc, grden, on qt str, nr MBTA, $375+, call Chris 894-8048

WESTON- Farmhse w/lg yrd; sks 30+ creative, mainly veg M/F to complete our house of 4. $350+ 647-9716.

WESTON, post-modern hse in the woods nr corner of the Pike & 95. 3 fun easy-going 27-30 prof M, spacious, fully equipped hse, seek responsible motivated cool person to fill lrg BR. Pets a plus. $390+utils, 891-0892

WEYMOUTH nr rt 3&18 on pond, 4brm, 2brm, 2bth, qt, nonsmkr, $300+ or $1100 take over 734-7928

WINCESTER- GM 30 responsible, non smkng seeks M/F to share great 3 bdrm home. Incls 2 bath, w/d, dw. Walk to train, stores, parks. Off-street parking, garage optional $425+. Call Doug 721-9809.

WINCHESTER M/F prof nsmkr 25-35 wntd for indep hsehld. All mod convs, wlk to train & cntr of twn. Frplc, off st pkg $385+ utils 729-8139

Get a gig and rock the block. Call Classifieds at 267-1234

Bummed out because you missed The Flaming Lips last time they were in town? Keep your eye on the Phoenix Arts section each week. We're Boston's Arts & Entertainment Authority!

ALLSTON Center, If Allston had a watchtower, this would be it. Skg 1 neat, mature, financially stable F for BR in lovely spacs 4BR apt in the cornerstone of town. Good people, plants, music, views. $350/mo inclusive. Tenancy can begin Nov, Dec, or Jan 1 depending on your needs. Jim, (d) 508-744-7678, (e) 617-277-9964

FEELS LIKE HOME
ALLSTON- M/F 24+ for 3BR co-ed. Prch, lawn, drvwy. Nr T & buses. Mature, sensitive, nsmkr. $300+, 254-5844.

ALLSTON M/F wtd, avail Dec, lrg hse, sunny rm, near T $285+ 254-7366 AM or 782-1741 PM

ALLSTON, N. 2GWM sk resp person to shr 3bdrm apt in furn hse. W/d, cable, piano, pkg, yard, nr Harvard & T, $300+, 254-1955

BROOKLINE/ALLSTON F/M to shr 3BR, 1.5bth w/ 2Fs No smk/pets $250+ elec only Avl now 787-4934

ALLSTON, nr Camb, skg M/F rmmte to shr nice apt, gd loc, free cable, $315/mo, call Eric 782-2009.

ALLSTON, rmmte for huge 3BR hse. Sunny, clean, relaxed & Friendly. Lrg Kit & lvg rm w/ fireplace front prch w/d T & Buses lots-o-storage $380+ 787-5630

ALLSTON- SM has apt to shr for 2 prof males only. Nsmkg pref. $425+ utils & sec dep. Call 734-8524.

ARLINGTON, 5 profs sk 2 responsible nonsmk/drugs prof/grad stdnts 22+ to shr lrg frndly semi-coop. Lrg vict in quiet area nr Spy Pond. Lndry, yrd, pkg, 5min bus. Nr T/Rte 2. $190-305+utils. Avl 10/1, 11/1 & 12/1 643-6952

ARLINGTON CENTER, 2M & 1F sk 4th, 4BR, liv rm, kit, bath, w/d. Just off Mass Ave, near bus stop. Avail Nov 1, $275/mo+ 1 mo deposit incls utils. 648-2421

ARLINGTON Center. 2F seek 1F for 3BR. Spac, hdwd fls, w/d, off st pkg. $325+ 643-2216

ARLINGTON
Prof M 25+ sks sim to shr lrg 6rm/2BR apt. Hw flrs, lvng/dng/EIK/sun porch. W/d, lrg priv deck. No smkrs/pets. $425+ utils. Kevin w-270-4150, h-641-2028.

ARLINGTON, sk 2-4 M/F for 5br hsed dr dd w/d porch prkg quiet safe st nr bus $350-400utils incld 641-3717

ARLINGTON-snny 3BR apt to shr. Free prking, quiet, no smk $330 + util. Rich 643-7234 or 350-4867

ARLINGTON, sunny spacs 2BR, M/F, no smkg/pets, Rt 77 bus, washer. $400 all. Jim, 643-6204

ARLINGTON wanted:person to shr 2BR apt(huge!) w/a moderately housebroken programmer & his cat, $430+utils, 273-1280 Rob Matthews

ATTENTION!
THE DEADLINE FOR RENEWING ALL GUARANTEED CLASSIFIED ADS IS TUESDAY AT 6:00 P.M.

BACK BAY- 1 M/F for 2BR apt on lower Marlborough St, conv loc, pkng, dw, sec frnt dr, frplc, avl 1/1 $800 ht incl. 262-8892 John/Dobbs.

BACK BAY--A quiet rmmt needed to share 2BR apt near auditorium T. $285/mo all utils incl. 523-1552 or 267-0596

BACK BAY, F sk M/F to shr elegant 1500sf, renov, 2br on 2fl, d/d, a/c, lndry, rfdck, pkg aval, $650 267-4748

BACK BAY, F to shr 2br apt w/ F, hdwd flrs, nr T $450 ht/hw incl, no smoking or pets, 247-2276

BACK BAY- Share spacious 2 room apt with musician. M/F non-smoker, artistic? $200/mo incl heat 268-4936.

BACK BAY Sk M/F to shr grt 2BR apt on Marlboro St. Hdwd fls, grdn, frplc, laund $650 incl ht. Kurt 354-3049

BEACON HILL-1 F nsmkr to shr 2BR apt, Hd flrs, W/D, rf dk, dw, NR T, $475+ 723-6536

BEACON HILL-F sks F prof/grad 2BR, Hdwd flrs, d/d, newly renov, beaut kit, Nr T $463+ 227-9489 LM

BEACON HILL- Prof F nonsmkr, lux 2BR, $550/mo inc ht/hw, ac, dd, ww, lndry in bldg, 11/1, 367-6242.

BEACON HILL Prof GWM seeks same 25-35 to share furn 2 bedroom. Great loc, frplc, laund $525 incl utils. Call 523-6043

BEACON HILL
Shr 3BR ht/hw, w/d, w/1 or 2 pers. $400/mo ea 742-5278 aft 5

BELMONT 1M & 1F sk M/F to shr 3BR. Pkg for 1. 12+ mile to bus $335+ utils 489-4328 or 489-4617

BELMONT, 2BR, quiet side st, pkg avl, convt to T. $375+utils. (h) 484-3472, (w) 427-3750 ext 3252

BELMONT, 2 prof Females seeks third for 3br apt 27+ $333 + utils. Available 11/1 484-7663

BELMONT, 3M/Fs, 30ish, forlrg clean, hse on quiet st. Pkg, no smk/loud music. $400 incl ht. 484-4407

BELMONT, 3M/Fs, 30ish, forlrg clean, hse on quiet st. Pkg, no smk/loud music. $400 incl ht. 484-4407

BELMONT F (37) seeks quiet prof or grad student F (30+). No smoking/pets, sober, upper 2 fam, frplc, din rm, $390+utils. Bus to Harvard Sq, 489-4124

BELMONT, F/M: Need workroom +BR? 2 small rooms in quiet, comfy house. $356+. Shr with F & M. Fireplace, lg bckyrd. 489-4284

BELMONT, M/F to share w/2, lg rm, frplc, pkg, sun, qt, no sm, $415+, ht only $50/yr, now, 484-2653

BELMONT prof nsmkg F rmmte wntd, lrg sunny 2BR apt, in hse, qt st nr Cushng Sq, pkg, no pets $400+ 258-5869 days, 484-6961 eves, leave msg.

BELMONT/Watertwn. 3M 1F sk indp 24+ F. Near T, prkng, markets, wshr/dry. Quiet st. $275+ 926-5864.

BILLERICA M/F prof to shr lrg hse 2min to majr trains. W/pool, big yrd $300+ 508-667-3582 No drgs/smk

BOSTON 1F needed ASAP. Own rm $375/mo negot Day 397-4062 eves 787-9856 call Bev

BOSTON-1M to shr 1BR apt. $352.50/mo inc ht/hw. No smoke/drugs/party animal. Avl 12/1. Call Jeff 437-1788.

BOSTON 4M sk 1M/F for renov 5br apt nr NU, hospitals. lrg lr, kit, mod bth. $250 incl ht 661-0136

BOSTON-ASAP, nsmkr, M/F to shr 2BR/BATH, 1 blck from Beacon steps to T $550/mo+elec, 266-3291.

BOSTON, Brigham Cir, rmmts for newly renovtd 3BR. $350/mo incl all. Eves, 646-6135, 508-226-2355

BOSTON- F architect, 42, seeks str F for large 2BR, City Pt nr bch. No smoke. Alt Cape wknds poss, $450. Commtr ok 269-5612.

BOSTON, Fenway, $350/mo, shr kt & bth, close to public trans, shoppng, hosptls, schools. 424-7909.

BOSTON-FENWAY. M sks mature non-smok, M/F, for modern 2 br apt. W/d, d/d, security, a/c, furn br, nr T, $475 mo + util. 266-6486

BOSTON, Harvd Med, NU, on T, shr huge 4BR in Vict gem, d/d, mod ba, tons of closet spc. Students OK. $275/mo, ht incl. 266-1168

BOSTON, lrg 3-4BR, pkg, nr T & NU. No Fee. $250. 239-1830

BOSTON, Med area, great 3BR, just renovtd, hdwd flrs, tile ba, kitch with dw, w/d, avl now. $400. 965-5242

BOSTON, Mission Hill, shr lrg 3BR. Hdwd fls, e-i-k, nr T. $250-300+ utl. 277-4838

BOSTON, NEEDED: 1GM OR STRAIGHT/GAY FEMALE to shr brnd new, furn, lux peninsula-apt overlooking water & city skyline. You: lrg rm, priv full bth, priv phone aval. Gd credit nec $500/mo incl utils, call Matt at 617-825-8316

BOSTON-Northeastern U. M/F to share 2BR apt, $360/mo, call 267-5177.

BOSTON-North End condo 2BR, W/D, jacuzzi tub, rf dk, alarm sec, dish, newly renav, overlooks Har, $500+ 227-7799

VEGETARIAN
BOSTON nr Brigham Circle. F sks F for spacious apt. Must be vegetarian, nonsmkr, 25+ & must like cats. $250+ 445-6024

BOSTON-Rm in 3BR apt shr w/1M,1F cln quiet, NR T and hosp, $230/mo+utils 442-5009

BOSTON, shr lrg apt, young adults, nr schools, T. $340/mo incl utils. 566-4090, 527-0397.

BOSTON-Shr mod 3 bdrm apt nr red-t. w/w, d/d, exp brk, hdwd flrs, cer tile ba. $280 inclds h/ht. 561-3159.

BOSTON, South End, sk 1 or 2 prof M/Fs for newly renov apt, fully applianced, frplc, nr T, no smkrs, $380/mo+ utils or $450 incl all. John 617-859-7324

BOSTON, prof for sunny mod newly renov 2BR. Vw of city, porch, yard, w/d, jacuzzi in ba, 2 min to T. $400+util. 731-2205

BOSTON- Symph area. 1F sks 2F to shr lg sunny hdwd 3BR apt nr T & Indry. $355 inc ht. Avail 11/1 236-4022.

BOSTON, Very lrg 2 BR, W/d in apt, d/d, frplc, roofdck, alarm in apt, 2 baths, ht & hw incl, cable, huge living rm, dining rm, storge, mod kitch. $433/mo For more info call 267-1675

BOXFORD (Next to Acton) Come share lg, snny hse & yd, frplc, grdn, pool. 5pran coop, veg meals, no smkng. $299+ utils. Call (508) 635-9665

BRAINTREE- Prof 25+ wntd to share lg 2BR, pkg, prch, big yrd, nr T, no smk/pet. $345+ utils. 849-3155.

BRIGHTON- 1M 1F looking for 3rd to share 3BR townhse in 2-fam near T. Avail 11/1, $275+ util. Pls call leave msg. 782-4428.

BRIGHTON- 2BR in 3BR apt: sm rm-11/1, med rm-1/1. Rent $200-$250+. Free pkg. Be calm M. 783-6395.

BRIGHTON-2 Prof M sk M/F to shr 3br w/d, off-strt prkng, avail 11/1, no smkr, no pets. $333 + utils. 787-2502

BRIGHTON, 2 Rooms avble M/F. Near buses $250+ utils. Nov. 1 254-5931.

BRIGHTON- 4 seek 1M/F 25+ prof/grad for lg 5BR home nr BC & T. No smk/pets. Avl 12/1 787-4317.

BRIGHTON- Ctr. 2M sk 1M/F to shr 3BR apt. Avail 12/19 negot. Own lg BR, free pkg, on T, 2 baths, furn LR & kit. $333+ utils, 787-5633.

BRIGHTON Ctr, 3F sk 1F to shr lrg 4br hse, nr T, w/ pkg, eat-in kt, prch, lvrm, w/d, $302.50+ utils, aval Oct 1 or Nov 1, 254-9114 or 787-2349

BRIGHTON, Clev Crcl, F prof/grad stud to shr 2BR, top fl apt w/ view, elev/lndry in bldg; mod K/B, hrdwd fl, fresh paint, rf deck, on 3T lns--B,C,D, qt nhbrhd, $425 incl h/hw. 734-5367

BRIGHTON, F sks rmmte, 2br, lr, dr, eik, porch, on Green ln, pkg, no smkers/undergrads, $420+ utils, avail now, call 787-9199.

BRIGHTON-Lrg bdrms in mansion prkg lndry near T + Comm/Storage workshop artist space 254-5103

BRIGHTON M/F rmte to shr 3BR. E-i-k, LR, nr 3 T lines. Ldry same blk, new crpt & paint $315 or $365 htd. Pkg avl. Call Mike 782-1133

BRIGHTON- M/F to shr lg hs w/pkg nr BC T. Yd, 1 cat, smk ok, furn welcome, must see. $300/mo. 783-4377.

BRIGHTON, M/F to share large 3BR apt, $275/mo, heat & off st pkg included, avail now, call 323-4100

BRIGHTON-Newton line. Share w/1M/1F prof nsmk great place-pkg, frplc, NR T 11/30 $330+ 254-7480.

BRIGHTON, nonsmkr to shr lrg 4br hse w/ 2F, 1M, cats, 2bths, w/d, prchs, lawn, $387, 783-9867

BRIGHTON- Nr BU/BC, modern 4BR condo, 2nd flr, ww, EIK, to shr. $350 per person, inc ht/hw. 275-1948.

BRIGHTON nr res 2M & dog sk 1prof for lrg 3BR in 2fam hse, $400+ yard, pkg. 232-7130

BRIGHTON Oak Sq. 2F sk 1F 26+ for 3BR apt in hse. 2 prchs, hdwd fls, in resid area. Easy pkg & bus access. No smk/drugs $317+ 9/1. 254-8938 before 9PM

BRIGHTON, One F/M needed Nov 1 or before to share 3BR apt. Convenient to T and buses. Piano, fireplace, hdwd flrs., bk porch, $333+ elec/gas/phone. Call Vicki at 876-3901 during the day, or 254-0092 evenings.

BRIGHTON/ Resevoir Prof M sks M/Fs to shr lrg 3BR in hse nr Green ln. Hdwd fls, w/d. Smk OK No more pets $300+ 782-0825 lv mssg

BROOKLINE-1BR in hse NR Coolidge Corn, 3 wind 2 clos, mini-frig and AC, shr kit and bath w/3M, $347.50+ 639-4120

BROOKLINE, 1M, 4F profs, sk 24+ nonsmkr to shr lrg hse nr T, pkg avl, no pets, $300+ utils, 738-7104

BROOKLINE, 1M, 4F profs, sk 24+ nonsmkr to shr lrg hse nr T, pkg avl, no pets, $300+ utils, 738-7104

BROOKLINE, 2F 25+ for 3flr apt in hse, 3BR, 1½ baths, cats ok. Charming, unique, 1BR $420, 1BR $440; +utils. Nr T. Call 277-2435 or 734-5200 ext 191.

BROOKLINE 2 prof F sk 3rd snny spac 3BR LR, DR, kit, hdwd fls, nr T. $380 incl ht & hw. 1st & sec only. 277-7030

BROOKLINE, Beacon, shr huge 2BR, 2 ba, 3 marble frplc, formal din rm, mahog walls, unique windows, beams. Quiet nonsmkr. $465 htd. Bill, 247-2700

BROOKLINE- F sks F 28+ for clean, snny, quiet, mod 2BR condo nr T. Roof deck, w/d & off st pkg avail. $500 inc h/hw, 731-6869.

BROOKLINE/ Brighton M/F for 2.5 BR apt. Rent is $350 per month including utilities. Call 566-0145 evenings

BROOKLINE
Brighton 2M/1F sk F 23-29 to shr spacious 4BR apt nr T, openminded household, $350 incl ht 734-6531

ROOMMATES

BAY REALTY GROUP ROOMATE MATCHING SERVICE
Let our computers screen for you. Regular fee $40. Call for more details.... 25% discount w/ this ad 183 Harvard Ave, Allston (617) 782-8666

ALLSTON 1 or 2F 25+ for 5BR duplex, nr T, d/d, w/w, frplc, 2 prchs, on st pkg, qt ngbrhd, $279+ 787-9890

ALLSTON- 2BR apt. Qt nghbd, conv pub trans. 15 min to Harv Sq. Avl 11/1. $347.50 call Rob 783-1354.

ALLSTON, 2 prof F sk 1 prof F, quite, 28 + 4 lrg bdrm w/clsts, w/2 Har Sq, bus, 11/1. $300 2/ht. 254-5345

ALLSTON 4BR apt sk 3M/F nr Harv Sq on bus line $235-275 All U incl 876-6508 or 698-3059 after 6PM

ALLSTON, alternative home seeks 1F. Like rap, ZBC? Yard, porch, pract/studio space for music/art. Karen 782-1798

ALLSTON- Hsmts needed to fill 5BR house. Great loc nr Green Line. Gas ht, hdwd flrs, w/d, 2 full baths. No smkrs. On st pkg avail. Rent is negot. 562-0347.

SUNNY APT
ARLINGTON EAST- Prof 27 sks prof M/F nc smkr to shr beaut, open 2BR apt. Hdwd flrs, prch, pkg, w/d, nr T, quiet, safe, no pets. $420 inc all utils, Marc 643-8146.

ARLINGTON, E Prof SWM 29 Sks prof M/F to shr nice 2BR 5rm 2nd flr of 2fam hse hdwd flrs prch pkg W/D NR T Mass ave rte 2 nsmkg/pets, $400+ 646-4864

ARLINGTON-F 2 cats sk M/F prof/grad to shr spac 2BR apt on CAM line, NR red line bus line, pkg, $375+ ava 12/1 Call Andrea 646-2205

ARLINGTON Heights M/F to shr 2BR apt in 2nd flr of 2fam hse, liv rm, din rm, prch, w/d, pkg. 5 mins to Mass Ave. $412/mo+ John 648-7939

ARLINGTON, house on lake, large bdrm, frplc, deck, w/d, nonsmkr, $575+ utils, 648-4861

ARLINGTON M/F nsmkr rmte needed for 3BR hse. Lrg BR w/ hdwd fls, qt area, yrd, pkg $317+ 643-5371

ARLINGTON- Nsmk F lkng to shr nice sunny 2BR apt w/same 27+. Pkg, no pets. 363+ utils. 646-5015.

ARLINGTON Prof F 30+ for indep frndly spac hse. Avl 11/1 to join 1F/1M $350+ No smk/drgs/pets 648-4610

HELP WANTED

The Phoenix is the perfect place to advertise your job openings, because over thousands of people, including 250,000 college students look to the Phoenix Classifieds every week. So when you fill space in the Phoenix Classifieds, you could fill that position! To place your ad, call

267-1234

Phoenix CLASSIFIEDS HELP WANTED

ROOMMATES CONT

BROOKLINE/ Brighton, 2F sk 3rd $355/mo, ht/hw incl, lg mod apt, Nr B,C,D, & bus. 1st/last +sec 232-3137

BROOKLINE/Cldge Cmr, sks F 27-35 to shr 2 bdrm apt w/1F. Quiet, clean, non-smkr, no pets. 2 min to T. $464/mo incl ht 731-2277

BROOKLINE- Clge Cor. Sk nice nsmkg F for 1BR in spac beaut 3BR. $311 inc util. Call Sue 734-6038.

BROOKLINE Clg Crnr, M to shr lrg apt, rent cntrl'd, frplc, wd firs, prchs, $375/mo incl ht/hw, 232-1327

BROOKLINE, Cldge Crnr, non smkr for beautfl sny rm in vict hs w/ kit privig, nr T, $450-550+ util, avl now, pkg 734-3610

BROOKLINE- F nosmk to shr lg mod sunny 3BR, d/w, frplc, hdwd firs, on 2 T ins. Pkg avl, $500 htd. 734-4823.

BROOKLINE non-smoker 28+ to shr lrg 4BR in hse near Coolidge Corner/T, $375+utils, 738-5641

BROOKLINE Cldg Crn mature M/F 30+ for lg, snny, clean 2BR apt on T, bus. Gt, nsmk. $450incl ht. 739-5409

BROOKLINE-M/F for 2BR condo on T, W/D, Hdwd firs, deck, pool, $400 incl ht/hw. 738-1020, lv mss.

BROOKLINE-ND 1 prof F 25+ for half of lrg 4BR/2BA apt NR T w/1F+cat, $500 incl ht, NSMKG, 12/1 or 1/1 739-3315 lve msg

BROOKLINE Village, M & F sk F 26+ No smk/pets. Lrg sunny 3BR w/ prch, $280+ utils. Call Dan or Nora 232-5135.

BROOKLINE Vill F nsmkr to shr 2BR & bth dcrtd BROOK HOUSE apt. Pool, h/c, tennis. Ht a/c pkg incl Great deal $750 negot 566-3091

BROOKLINE VIL- F sks 27+ ezgoing F fr lg 2nd flr 2BR on priv st & T. Frpl W/D Porch Prkg. $383+ No smk/pets Avl now. 232-3842

BROOKLINE Village, F 25+, nsmkg for sunny, spac, 2bdrm in hse, great location, beaut pine firs, lrg EIK kit, 3min to T, w/d, $400+. Call Suzy 738-2177 days, 731-6935 eves.

BROOKLINE Villge, 1M&1F sk 1M/F to shr 3brm apt, $225/mo, $100 dep, no utils. Call Dolly or Paul 566-7315

BUNKER HILL

Seek 4th rmmt M/F 24+ stdnt/prof. On T, lrg room, w/d. No sec dep. $335+ util. No smk/pets 242-3136

CAMBRIDGE, 2 grad stu need 3rd rmte. sk cordial mature pers w/ quiet independent life style. Pets. 5 min to T 360+ utils 492-1485

CAMBRIDGE, Centrl Sq, 3M sk M/F for lrg sunny rm in nice apt, nr to T, w/d, $400+ elec, Nov 1, 354-3768

CAMBRIDGE apt. Inman Sq. Sk young prof/grad - new spacious 4BR 3baths w/d $350+ nsmk Greg 864-6001

CAMBRIDGE/Belmont 2 M 28 sk rmmt for lrg rm in attr hse on quiet st, dw, pkg. Nr T. 10 min to Havrd Sq. No smkg. $325+utils. 489-2188

CAMBRIDGE Fem share with fem this Huron lrg apt. Own BR 2 porch LR kit 492-5058 any hr

CAMBRIDGE/Fresh Pond-skng M/F lrg apt, hdwd flr, mint cond, sunny, w/d, dw, eik, good bus to Hrvd Sq, easy pkg, $340+, 547-2242.

CAMBRIDGE/Fresh Pond area, apt to share w/married couple, $333+utils/mo. No smoking or pets, 491-8939

CAMBRIDGE F sks 1M/F to shr lrg sun apt. No smk/pets Nr T & bus. 3 rms 4U $350 htd+ Call 354-2739

CAMBRIDGE Harv Sq. Beautiful new 2BR prof/grad nsmk. $800/mo Must see! 547-9181 mornings best

CAMBRIDGE-Harvard Square, 3BR twnhse, $525+, Sk M/F prof/grad smoke Ok, 547-4734 eve

CAMBRIDGE Huron Ave. M seeks frndly indep rmte 27+ for beaut 2BR w/ LR, DR, wshr, frplc. Grt loc, walk to Hrvd Sq $425mo 876-5303

CAMBRIDGE, In Sq, lovely 2BR condo, pkg, $400; Port, beaut 4BR, 2 firs, porch $225. Sander RE, 864-8772

CAMBRIDGE, Lee st, shr cosy 2brm condo w/ GWM, $450 incl utils 11/1, no smkr/pets, Doug 497-9088

CAMBRIDGE N. 1BR all amens. Blcny, hw fls, cls to Prtr/Hrvd Sq $825 491-6742 8-10A 9-1P or lve mssg

CAMBRIDGE- Nr Cnrti Sq. 1M, 1F sk rmmt for lrg apt. $325+utils Call 876-0587

CAMBRIDGE, nsmkg hse of 5 lkg for 6th near Central Sq $240/mo, call 492-2031 5pm-10pm only.

CAMBRIDGEPORT- 1M seeks 28+ M/F for nice 2BR 1st fl hse. Back yrd, w/d, pkg, $400+ utils. 572-6378.

CAMBRIDGEPORT, nr Central & Harvard Sq, lrg rm in 4BR house, 3rd flr, $360 incls utils, 354-8144

CAMBRIDGEPORT, 1brm in 4br apt, lrg, exc cond, gd loc, avl Nov 1, $380/mo, Morgan at 253-6438 day & eve or 868-1522 eve

CAMBRIDGE, Porter Sq, cosy 3rd flr rm, $325, huge 1st flr rm $450, safe, pleasant st, pkg avl, lrg bckyrd, no pets. All utils incl. 547-1600.

CAMBRIDGE Porter Sq. Skng M/F for lrg apt. Hdwd fls, sunny, off st pkg, BR w/prch $375/mo 491-6946

CAMBRIDGE- Prof/grad to shr 2BR. W/d, dw, study, storage, convenient to Davis, Portr, 354-7437.

CAMBRIDGE-rmmats wnted for 4 br apt. Hdwd firs, deck, nr T, nr w/d, B.U. bridge, $320. 868-7745

CAMBRIDGE rm in indep quiet house for mature individual, walk to T, schools, w/d, $275+ 547-1048

HOUSE O FUN

CAMBRIDGE/Som-10 min to Hrvrd 2 to Ptr 2 hip hairdressers seek M/F 25+ to shr hse lge bdrm w/d donuts Twin Peaks parking on st $400+ lve msg 547-9358

CAMBRIDGE/Som- 2F seeking F 26+, Considerate, clean, respon. Cat, yrd $370+. 876-7963

CAMBRIDGE Somerville line. Share 2BR apt. W/d, off st pkg, wlk to T. Harvard $400 Call 666-4156

CAMBRIDGE Somer line. Porter Sq. Nr T prof/grad M/F to share 2BR $300+ utils Call 628-7228

CAMBRIDGE/Som- 2F seeking F 26+, Considerate, clean, respon. Cat, yrd $370+. 876-7963

CAMBRIDGE/SOM, 2lrg BR in sunny clean apt near Inman Sq, h/w firs, porch, off-st pkg. Perfect for couple. Avail mid Nov & mid Dec. $400 each, 625-8863

CAMBRIDGE SWM looking for Male 25+, quiet non-smoker to share spacious 2bdr. 10 min walk from Davis sq. W/D in bas, hdwd floors, 5 rooms, Call Joe at 868-5644 aft 6 PM.

CAMBRIDGE, walk to Central Sq, MIT, 4brm 2bth duplex, renov'd, hdwd firs, $300+ utils, avl imm, 354-8581

CENTRAL SQUARE, Nr. Mass Ave. 1F seeks 1F to shr lrg 2BR apt Nr Stores, resturants, T, Buses and everything. Prkng Available. $205/mo includes heat & hot water. 876-9141

CHARLESTOWN-2 M sks F/M prof shr 3 br $440 + utils. No smk, nr T, W/d, hdfl, deck, avail now. 242-3030

CHARLESTOWN, 3F (23-25) liking for rmate for 4br apt. Nice Apt; hrd wd firs, dw, deck, good location; between the Monument and Warren Tavern. Cheap; $318/mo+ utils Call 242-1627 and ask for Pam

CHARLESTOWN-n-smkr, share 2BR w/freq tvir M, W/D, rf/dk, stor, sunny, walk to bus T shops wrk, $425+utils, 367-5146

CHARLESTOWN Totally renov 2BR + den. W/d, dw, hdwd, mostly furn. Nsmkr $400+ utils Call 242-2267

CHELSEA 2 bedrooms $225 each in lrg 4BR apt. Artists, musicians pref. Heat incl incl. Tel 889-0532

CHELSEA, 3rd rmmte for lrg, sunny, 3brm apt, $266, ht incl, sec & last mo req, 889-0768

CHELSEA, F 30+ friendly nonsmoker prof 25+. Good location. Avl Nov 1, $275+ heat, 889-4855

CHELSEA, F friendly nonsmoker prof 30+. Good location. Avl Nov 1, $275+ heat, 889-4855

CHELSEA Nr to Boston Eleg Vict nr T. Cln, quiet, priv entrance. Furn or unfurn w/ wlk in clsts $360 incl all 889-5251

CONCORD M 36, F 28, dog sk relaxed, consid, M/F for lrg bdrm in old frmhse, no smkrs/more pets, $320+, 508-369-4160

CONCORD-sunny rm in spac hse on 8 acres M/F quiet prof nsmkr, $407 incl all, no pets (508) 371-2083

COPLEY SQUARE, F rmate wntd for 1br $325 inclds utils 24 hr sec excercise and pool facilities w/d nosmok must be neat 437-9141

COPLEY SQUARE, F rmate wntd for 1br $295 inclds utils 24 hr sec w/d nosmok must be neat 437-9141

DEDHAM F nsmkr 25+ to shr 4BR hse w/ 2 active profs. 2 bths, w/d, hdwd fls, frplc, deck. $365. 326-2110

DORCHESTER- 2GM sk M/F. Lg sunny 3BR w/view, porch, gd, w/d. Walk to Ashmont T. Safe nbrhd. No drugs/alc/smk. $400 incl utils. 436-9410.

DORCHESTER, 3rd rmmte for beaut renov apt in nice area nr T, no pets, no smkg, frndly indep hsehold, $325+ utils, avl 9/1 or 10/1

282-1444

DORCHESTER- Ashmont St. 1 min from T. M/F to share 2BR, wash, pkg. $362.50. 288-3691.

DORCHESTER, a townhse, Ashmont area, mature, respnbl, nsmkg, 2GWM skg M/F to shr spacious, sunny home, ASAP, 2mins to T, w/d, pkg, piano, $350+ utils, 287-8171.

DORCHESTER,Come join beaut 8br cooperative hse. Now ages 22-57. Seek M/F any race, sexual perf, age. Share veg meals & hse mtgs. No smoking We've lived safely & harmoniously in Uphams corner for 10 yrs Nr T $275 + 50 utils 265-7479

DORCHESTER M/F for M/F hsehld of Cambridge type exiles w/ frplc & sundk $300+ utils Smoking, pets OK (617) 288-9861 Nr T Fields Cmr

DORCHESTER M nonsmkg to shr cln apt w/2M & cat wshr/dry quiet Jns Hill (Savin Hill) $220+ 288-6598

DORCHESTER Mt Hse. 2 priv rms 4 U in lrg 6, prchs, yrd, wshr. Red ln. Shr w/1F p/t kids $325+ 288-1343 evs

DORCHESTER M to share apt w/ 4M quiet, friendly nbrhd 4 min to Fields Cr T, $250 call David 282-0487

DORCHESTER, nr Fields Crner nr Red ln. Skg 1 to shr w/ 2. Own bdrm, phn jk, furn/unfurn, newly renov, $325inc util 288-7708

DORCHESTER- Nsmk M/F or cpl to shr huge, sunny apt w/prof M. Mod kitch, 2 mins to Ashmont T. Ultra quiet & safe st. No pets. $450 single, $650 cpl, + utils. 265-4062.

DORCHESTER, Savin Hill newly renovated nr T $85-110/wk 436-6677

DORCHESTER- Someone for a 2BR furnished heated apt. 5 min to Red line, 1 stop to UMass, no smoke, rent $300, 825-0884

JAMAICA PLAIN M sks rmt fr new 2BR, 2ba twnhse. Nr T, free pkg. Furn or unfurn. $375+util. 327-1739

JAMAICA PLAIN- 1 F fr 2BR apt, LR, DR, kit, porches, hdwd firs, nr T, lg yrd, $360+ util, Linda 524-9255

JAMAICA PLAIN 1M/F for 3BR on quiet st, sunprch, frplc, hw firs. 2cats, no more pets/smkrs $325 524-3302

JAMAICA PLAIN, 1 prof F 30+ to shr 3BR. 1 blk from Pond. T. $300 ht incl, avl 11/1. 495-8869 days, 522-6764 nights.

JAMAICA PLAIN 2F 1M sk 1M/F. Nr T, bus & Arb, sunny, hdwd firs, prch, w/d. No smk/pets $325+ utils 524-3510

JAMAICA PLAIN Nsmkg veg or semi-veg pref. Wrkg frplc, eik, nr Arbor, T. $345+ Call 522-2582

JAMAICA PLAIN Pond side. Prof or grad stdnt for 3BR in hse. Frplc, pkg, yrd, w/d. Avl 11/1 $350+ 522-4152

JAMAICA PLAIN- 1M 1F sk 3rd rmmt for 3BR nr pond & T. 1 cat, sorry no more. No smkrs pls. $278+, 522-3304.

JAMAICA PLAIN-M/F $368+ ASAP beaut hse by pond+T yd frpl pkng AC to shr W/1M 2F no smk, 524-4914.

JAMAICA PLAIN Share home with Tennis courts /vineyard+pets in unpret. setting, user friendly.

524-3355

JAMAICA PLAIN Resp M/F to shr 2BR nr T. Arb hdwd firs, porch, yd, sunroom, off st pkg $375+ No smoke/pets. Bryan 522-7185

JAMAICA PLAIN 1BR in 2BR apt. Nr Pond & T. E+k, porch $325+ Call 524-4732 eves. Avil now!

JAMAICA PLAIN, F for 4BR hse. Sunny, hrdwd firs, quiet st. Nr Pond, T, stores. $268+ avl 12/1. 524-6573

JAMAICA PLAIN- 1M/F for 3BR. Pkg, hdwd flr, roof terr, nr pond/pub trans. No smk pets ok $340+ 522-0815.

JAMAICA PLAIN 2 rmmtes to share lrg sunny 3BR apt. W/d, prchs, nr T. No smoke/pets $287+ ASAP 965-5306

JAMAICA PLAIN, very respons M/F for 6 rm 3BR, beaut yard, pkg, T, Arb. Special deal, $300+hse sitting. 277-4838

MALDEN-

GWM to share 2BR/2bath across from T. Pool, roof deck, sauna, jacuzzi. Avail able Nov. $425/mo. Call 321-9960 after 7pm.

MEDFORD, 1BR in 2BR, nr Tufts & bus stop. Nonsmkg F/M. $200/mo incl. Avl 1/1/91. 391-3532

MEDFORD- 1M/F for 4BR house, near T & stores, 1½ baths, $210+ ¼ utils. Avail after 10/31. 483-3567.

MEDFORD, 1M for 2BR/ 2bath, w/d, all appliances, wall-wall carpet, ac, $395+utils, 395-2867

MEDFORD 1M or F, large rooms, hdwd floors, by T & Tufts. $310 incl heat. Call 488-3524

MEDFORD 2F 18-22 for beaut, spacious 3BR. Frnt & back prches, dw, hdwd firs, nr T, $275/ea +util 739-1325

MEDFORD, F nonsmkr for mod 3BR, also M for mod 4brm, nr shops & T. 508-881-8039

MEDFORD, F nsmkr to shr lrg sunny 4br, nr Tufts w/d, garage, 2bths, pkg, wlk to Davis $250+ 864-5838 x318

NEWTON CORNER Prof 25+ shr w/ 2 others. Warm cozy apt. Hdwd fls, frplc, xpress bus, stores $366+ 527-3056/h 239-4992/w

NEWTON CORNER/Wtrtwn line F sunny 2BR NR exp bus/YMCA/stores/yard, off-st pkg, $350+ ovrnght guests dscrgd 332-9126

NEWTON Crnr, 2sk 2M/F 21+: 1st aval 11/1, $266 small rm; 2nd rm avl 12/1 for $366. Lrg hse nr Pike & Xpress bus, drvwy, dshwshr, frplc, 1.5bth. 969-8113

NEWTON-GWM, 30's, sks respon, quiet M, to shr 7 rm dupl, sp bths. $550 pls. Part timer ideal. Must see! 332-3905

NEWTONVILLE- 1F 2M sk 1F to shr lg sunny house. W/d, pkg, $250+ utils. 244-6981 or 527-3911.

NEWTONVILLE-Prof M to shr lrg 2 br apt in hse. Exc rm, ldlord, loc. $425 incds utils & pking. 244-7498

THE BEST APT. IN

NEWTON, 1M sk F/M 25+ Quiet, resp, ez going non-smkr for frndly indep lg sunny 7 rm hse, oak firs, Mod bthrm, yard, porch, prkg, Nr T, Rte 16, 30, 90 & 128 $399+util Scott

969-1969

NEWTON W. F to shr a nice Colonial hse. Nr Pike, 128, 16 & 30 $330 incl utils & pkg 965-2796/ 508-470-5887

NORTH END- 1F to share 2BR. $475 inc heat, hw & elec. W/w, d/w, exposed brick. 248-0385.

NORTH END- Nsmk wkng prof sks same to shr 2BR. $425 inc ht. Dan days 439-4542 ext 728, eves 720-4266 lv msg.

NORTH READING, Reasonable rent for GWM rmmate undr 30 wtd for lux. cntry lvg. Shr util. Steven 508-664-4443.

NORWOOD, country setting F $385 minutes to train, shopping, 128 small animal OK 617-762-4591

ORIENT HEIGHTS- 2rms avl $217+. Nice place, 3 min to T, 15 to Gov Ctr. Safe area. Call Max 567-5991.

PEABODY, F to share 2BR $325/mo incl utils. Call Cathy at (508) 535-0972 or days at (617) 889-3820 x330. Mostly furn, nr Rte One.

QUINCY GWM/F Prof wanted for 2BR apt w/w, w/d/ g/d Near T $325+ util no pets/Drugs 328-0350

QUINCY, nsmkr to shr 5rm, 2brm, close to T, hdwd firs, nice wdwrk, lots of strg, $375+, 471-2717

RANDOLPH, M sks M 30-55 to share 2br, 1 1/2 bath. $350 inc ht. no smk/drugs. Avl now 986-7576

REVERE- 1M/F for 4BR apt, near T, 10 min to airport, clean roommates, parking, $265 inc util. 289-7284.

ROSLINDALE/Brkln, 2br apt, all appli/furn, pool, tennis, prof, respnsbl, nosmk/drgs, $500+ 1/2. Jessica 323-4789, 731-1390

ROSLINDALE GWM strght actng & appearng sks same to shr lrg 2BR apt. W/w, dw, lrg rms $325+ 825-6422

ROSLINDALE Responsible mature F to share furnished apt. Close to T $240+ utils. Avail now! Call 327-8031

ROXBURY, WEST 1F to shr beaut mod 2BR apt w/ same. $430 incl ht/hw. Mona Call 323-0097, 482-0707

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THE DEADLINE FOR RENEWING ALL GUARANTEED CLASSIFIED ADS IS TUESDAY AT 6:00 P.M.

SAUGUS/Lynn line, 2M lking for 3rd in clean, qt nghbrhd nr all, w/d, maid, all utils, $345, 598-9845.

SOMERVILLE 10 min wlk to Davis & Prtr Sq. Snny rm avail + smll studio spc $350+ 12+ gas 666-0455

SOMERVILLE, 1, 2 or 3rmmts wnted, 4brms, 1blck Davis Sq, lndry, dw, hdwd firs, qt st, 646-5455

SOMERVILLE- 1M/F nsmkr for 3BR nr Prtr Sq. 1 min to T. 1st fl, spacious, LR, eat in kit. $241+ utils. 776-8034.

SOMERVILLE- 1M/F for sm BR in 3BR. Nr Prtr & Davis Sq. Like dogs, be resp nsmkr. $270+ 776-2104

SOMERVILLE, 1M/1F sk M/F for apt $360/mo incl all utils, nr Tufts, Red Line Davis T, on st pkg, avl Nov 1, 629-2530 lv msg

SOMERVILLE-1M or F nonsmoker to share 3BR apt accessible to porter sq and T. Nice view of Cambridge. Rent is $267+utils. Call 628-6942

SOMERVILLE 1M sks M/F to shr sunny 2BR apt, nr Dvs Sq, w/d, nsmkg, avl now, $450/mo+, 666-2178

SOMERVILLE, 2 min to Davis T nr Porter Sq, M/F to shr 4BR, wd firs, dw, 2-firs, porch. $350. Nick, 666-1499

SOMERVILLE — 1M Seeks 1M/1F to share 2 bed apartment mod kitch and bath. Front and rear porches. $387.+/mo. Near Tufts and Davis. No pets, 623-2800 x3262 John or 623-3604.

SOMERVILLE-3F sk 1F 25-35 fr sm rm in indep non smke hme, no pets, w/d, near T $250 776-6963.

THE NEXT CALL COULD BE FOR YOU.

Place a *Personal Call*® Ad in the Phoenix Classifieds for two weeks and get a third week free!

Call 267-1234 to place your ad

The Boston Phœnix **PERSONALS**

EAST BOSTON-F to shr 1400 sq ft live/work stu, 15 min to Govt ctr T/airport. off-st. pkg, lndry, more. 1 cat, smoke OK 375/htd Amelia 561-7651

EAST BOSTON M/F, indep prof, cool 23-28 needed for snny BR in huge hse on nice st. Mins to dntwn & T. Entire 2nd fl is yours! No smk/pets Avl 12/1 $350+ util 569-7085

EVERETT- Large rm for rent in hg 3BR apt. Plenty of storage & pkg. $310+ util. Musician pref 389-5096.

FREE!

You can find your next roommate absolutely free. For more info call 617-327-8909

HAVERHILL GWM 27 prof straight acting & appearing, sks same to shr 2BR twnhs $375+ 1/2 (508) 521-0989

HOLLISTON- 4th wntd for 6BR renov barn. 14 acres, sauna, garden space, $375+. (508) 429-4392.

HULL- Lg ocean Vict, w/d, off st prk, lg BR, commuter boat, no pets, $350+ utils, leave msg, 573-6759

HYDE PARK-2 profs sks 3rd for 3 bdrm, sunny, mod, apt, new hdwd firs, big E-I-K, nice yrd, 2 min comm rail, $285 pls util. 364-4278

JAMAICA PLAIN Beautiful quiet sunny 2BR in great hse. Yards, nr Pond, T. $390 w/ heat 524-9258

JAMAICA PLAIN-M or F to share really nice large 2+BR apt, lovely street, $350/mo+ht call 522-2096

JAMAICA PLAIN — 2F lkng for 2M/F, 25+ to shr 4BR on 2nd flr of pndsde hse. Hw, w/d, nr green/orng lines. Safe, conv pkng. No smkrs/pets. Avail 10/15 or earlier. $300+. 522-4907.

MOST BEAUT IN JP

JAMAICA PLAIN- M/F 25+ prof non-smk needed to share huge sny, pondside 3BR on quiet st. 3 porch, gar, security, frpl, w/d, stor. Asap $312/mo+ 983-9251.

JAMAICA PLAIN 1BR in 2BR apt. Nr Pond & T. E+k, porch $350+ Call 524-4732 eves

JAMAICA PLAIN Very lrg rm-$340/mo. includes utils. Nr T Forest Hills. No smk. W/D 524-1333

JAMAICA PLAIN 6 BR hse on quiet st Nr T & VA sks 3 respon hsemts $255-295 +util 864-9182, 983-9052

JAMAICA PLAIN Nr T. 1BR avl 10/1 in 4BR hse. Frplc, w/d, yrd, dck, pkg $325+ utils Call 524-3203

JAMAICA PLAIN skg housemate for 2bdrm townhouse, spiritually minded, veg pref, $390+, Peter 522-4589

JAMAICA PLAIN-2BR apt sk 1M/F. 50 yds to busstop, $320pm inc 762-5300x2026 after 6 524-8279

JAMAICA PLAIN- Lg, spacious, sunny 2BR apt, hdwd fls, quiet st, $350+ call Mark 524-1497.

JAMAICA PLAIN- Artist & carpenter sk 2 rmmts. Big hse, studio space, wood shop. Lg BRs, bsmt, 1 garage sp, safe loc, $350+, no drugs/pets. 983-5276.

JAMAICA PLAIN, T, w/d, conv lrg semi-coop, $335 inc all, or 3BR 1st flr nds 2 nce people. $285+. 524-8133

JAMAICA PLAIN 1F sks 2M/F for spac 3BR on Centre nr Huntingtn T & Pond. Great area! $300+ 522-7379

JAMAICA PLAIN- 2 clean, mature indiv M/F needed for apt. Nr Grn Line. D/d, w/d, roof deck, 2 baths. $350/mo inc heat & hw. 524-7541.

JAMAICA PLAIN 1M/F for 3BR on quiet st, sunprch, frplc, hw firs. 2cats, no more pets/smkrs $325 524-3302

JAMAICA PLAIN lg mod 3BR, porch, yard, next to new condo, $275+, non-smkr 734-7928 983-9268

JAMAICA PLAIN- 1F to shr beautiful, spac, pondside apt. Brms, w/d, porches, yard & cat. No smk/pets. $430+ utils. 524-2401.

JAMAICA PLAIN

3nonsmkg M sks 4th to shr a distinctive Victorian penthse on quiet tree-lined St. Mod K&B lg roofdk, city views $388mt incl 524-3332

JAMICA PLAIN-1 BR avail in 5 BR house. Nr T, nr Center st, great neigh. $310 mo pls util. Avail now. 983-0575.

KENMORE SQ 1M/F in 2br nr BU. 1/2blk to T, big lvrm, hdwd flr grt view lndry ht/hw, $550 avl 3/1 282-7432

LEXINGTON, country setting 1F,2M looking for 1F, 30 semi co-op nr T w/d nosmok $390+ 862-3262

LEXINGTON, energetic F 35, sks person 25+ to make a home in lrg beaut hse, yrd w/ garden + woods, 2lrplcs, indry + lrg studio space for you. No smk/more pets, $500+, 861-9710.

LEXINGTON-Sks 1 F 25+ nsmkr prof to shr 3BR hse w/yard, W/D, deck and pking, NR rt 2 and 128, $400+utils, 862-1578

LEXINGTON, sks M/F to shr 1fam hse, res nghbrhd, prkg, w/d, nosmkg/pets, $400+ phone, 861-6737

LEXINGTON-Two large bright rooms, M/F prof nsmkr 25-35, $450 utils incl, 862-2657.

LYNN,Nice section! sober M/F 2 shr spac. 7rm hse w/ 1M&1F-3br 2bth frplc off st pkg $350 incl 595-8841

LYNN-Salem line/must see. 2 GWM sk GM/GF to shr emac lg suny 3 br hse. $350 incl H/util. 595-8348

MALDEN 1 M/F to shr lrg 2brm apt(1200 sq ft with spac lvrm, dnrm, kit) with car avail, 250+ avl now, frdly nskr 321-0452

MALDEN

Creative nsmkg M skg M/F to shr new 2brm, 2bth, fully applnc'd, qt, cln apt, balc, ac, atrium, on T, pkg & poss garage, no pets, min to Boston $395+, 397-7934.

MALDEN/EVERETT- 1 BR in single unit house, $325+ utils, call David days 292-8225, nights 389-0320.

MALDEN- F seeks same to share apt nr train, $375 inc utils & indoor garage. No pets. 324-1662 after 5pm.

MALDEN, M/F to shr 2br w/ F, d/d, pkg, lndry, min 2 T, lng/shrt term w/ op to tk ovr lse, $375 ht/hw 397-8262

MEDFORD- Huge apt near Med/Som line non-smoker, no pets, $450/mo+ avl 11/1. Dan at 396-7185 lv msg

ARTS & SPIRIT

MEDFORD M37 sks M/F 30s. Reliable NS: into arts/spirituality; no substance problems. Spac 2BR apt; comf lg rm/adeq clos space. Safe/quiet/clean res area. Nr major Rtes & MBTA, shops/serv. Avail now; Rent $300+. ARNE 391-8712.

MEDFORD, M/F 21+ to shr 2brm, 2bth condo, 11th fl w/ balc, w/d, pool, rqt ball, pkg, nr T, no smk/pets/drugs. $500+. Avl 11/1, 396-2673.

MEDFORD SQ-Winter sublet, furn, very clean, very private, very quiet, Dep $90/wk utils incl 391-6305

MEDFORD- Sunny BR avail immed, nr T & tennis crts, hdwd flrs, washer. $290+ ⅓ utils. F pref, 396-4636.

MELROSE Seek 3rd for fabulous 2story hse just off T. Porch, frplc, deck, hdw fls drvwy pkg $400+ 665-3389

COUNTRY HOME

MIDDLEBORO, shr w/ young prof GM, nonsmkg, beautfl lake-frnt envrnmnt, $350/mo+ share of utils, 508-946-1849

MILTON- Grad studs or 30+ to share house w/small witty family. Own large rm, w/d, fireplace, kitchen, privs. 2 blks to T. $325+ ⅓ util. 696-2915.

NAHANT-Prof F sks resp non smkg rmt. Suny, ocean view. apt. hdwd flrs, $435-$478 incls utils. 598-5592

NAHANT- Shr 3 BR apt w/GWM, 25-45, ocean front, quiet private, $350 or $550+ util, avail immed. 581-5235

NASHUA NH, GWM seeks same to share 2BR apt off exit 1, $350/mo, 603-888-9006

NEWTON- 1BR avl in 4BR hse. Nr T, Cmmtr Rail, Mass Pike, Rt 9, 128. Avl immed thru Dec. Nonsmkr 25+. $350, 527-1830.

NEWTON, 2BR in 3BR apt-1 w/prvt bath $450, w/o $350, both inc util, w/w, back porch, yard, 1st flr, smkrs OK, pkg incl. 969-2050

NEWTON CORNER Prof 25+ shr w/ 2 others. Warm cozy apt. Hdwd fls, frplc, xpress bus, stores $366+ 527-3056/h 239-4992/w

NEWTON CORNER/Wtrtwn line F sunny 2BR NR exp bus/YMCA/stores/yard, off-st pkg, $350+ ovrnght guests dscrgd 332-9126

NEWTON Crnr, 2sk 2M/F 21+: 1st aval 11/1, $266 small rm; 2nd rm avl 12/1 for $366. Lrg hse nr Pike & Xpress bus, drvwy, dshwshr, frplc, 1.5bth. 969-8113

NEWTON-GWM, 30's, sks respon, quiet M, to shr 7 rm dupl, sp bths. $550 pls. Part timer ideal. Must see! 332-3905

NEWTONVILLE- 1F 2M sk 1F to shr lg sunny house. W/d, pkg, $250+ utils. 244-6981 or 527-3911.

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969-1969

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QUINCY GWM/F Prof wanted for 2BR apt w/w, w/d/ g/d Near T $325+ util no pets/Drugs 328-0350

QUINCY, nsmkr to shr 5rm, 2brm, close to T, hdwd firs, nice wdwrk, lots of strg, $375+, 471-2717

RANDOLPH, M sks M 30-55 to share 2br, 1 1/2 bath. $350 inc ht. no smk/drugs. Avl now 986-7576

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ROSLINDALE/Brkln, 2br apt, all appli/furn, pool, tennis, prof, respnsbl, nosmk/drgs, $500+ 1/2. Jessica 323-4789, 731-1390

ROSLINDALE GWM strght actng & appearng sks same to shr lrg 2BR apt. W/w, dw, lrg rms $325+ 825-6422

ROSLINDALE Responsible mature F to share furnished apt. Close to T $240+ utils. Avail now! Call 327-8031

ROXBURY, WEST 1F to shr beaut mod 2BR apt w/ same. $430 incl ht/hw. Mona Call 323-0097, 482-0707

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SOMERVILLE, 1, 2 or 3rmmts wnted, 4brms, 1blck Davis Sq, lndry, dw, hdwd firs, qt st, 646-5455

SOMERVILLE- 1M/F nsmkr for 3BR nr Prtr Sq. 1 min to T. 1st fl, spacious, LR, eat in kit. $241+ utils. 776-8034.

SOMERVILLE- 1M/F for sm BR in 3BR. Nr Prtr & Davis Sq. Like dogs, be resp nsmkr. $270+ 776-2104

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SOMERVILLE — 1M Seeks 1M/1F to share 2 bed apartment mod kitch and bath. Front and rear porches. $387.+/mo. Near Tufts and Davis. No pets, 623-2800 x3262 John or 623-3604.

SOMERVILLE-3F sk 1F 25-35 fr sm rm in indep non smke hme, no pets, w/d, near T $250 776-6963.

Matching Roommates

MATCHING ROOM-MATES, INC.

$7 OFF

OUR REGULAR FEE OF $45

when you mention this ad

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for details

251 Harvard St. Brookline, MA (Coolidge Corner)

Open:
Mon - Fri 9 am - 8 pm
Sat 9 am - 5 pm
Sun 12 pm - 5 pm

HUGE BR NR BU

SOUTH END-2GMS 21 & 26 sk M nsmkr 2 shr 3br duplx $500 incl utils, 1st&last, sec, avl now, Ken 424-9340

SOMERVILLE 3M seek 4th for 2fl apt nr Davis Sq. Lrg room $310+ utils. Call John or Giles 776-6488

SOMERVILLE, beaut historical hse on hill above Union Sq. 3M&1F, grad stud & wrkg folk, sk F (nsmkr) for indep & cohesive hshld. Lrg sunny rm, $380. 625-7415.

SOMERVILLE, Davis sq-F sks F rmate-prof or grad student for lge 2BR apt no smoking/drugs must like cats. 375+ util. 628-6719

SOMERVILLE, Davis Sq 2F sk 3rd. Qt str, 5min to T, yrd, w/d, pkg, nsmkrs, 2cats, $325+, 628-4165

SOMERVILLE, F20 & M38 seek rmte 28+ off street pkg access to T backyrd, $270+ avl 11/1 623-6478

SOMERVILLE- F rmmt wtd for lrg apt in house nr Tufts. $265+ utils, 2 rooms avl. Call eves, 666-8204.

SOMERVILLE, F to share spacious 3BR, hrdwd flrs, porch, near Davis Sq T. $300+utils, 628-2722

SOMERVILLE F wanted for beautiful apt. No smokers. On bus line $300+ utils 628-0236

SOMERVILLE, hse mate wntd to join 4 others in lrg Vict hse nr Union Sq. $350. Ron or Karla 628-9096

SOMERVILLE, Inman Sq. 2F, 1M 3 cats sk resp rmt. New kit/bath, 1 blk to bus. Smking ok. $300+ 628-2094

SOMERVILLE/Lechmere, 2M sk M/F to shr 3brm hse, 1cat, nsmkg, pkg, nice. $300+ avl 11/1, 625-4950

REAL ESTATE

ROOMMATES CONT

SOMERVILLE, Relaxed, indep F 26+ to shr w same. Lg 2BR, w/d, pkg, Nr T. Safe nbrhd, $365+ 776-0198 eves

SOMERVILLE Rmmts for 11/1 - 12/1 $200+ utils, 1st, last & sec. Wlk to Lechmr Statn. 666-3825 eves.

SOMERVILLE 1F 1M seek roommate for beautiful sunny spac 3BR apt, Union Square $315+. 776-6156

SOMERVILLE- Share 2BR 2nd fl apt, $325+ utils, nr Red line, nonsmkr, no drugs, w/dog, call 666-1386

SOMERVILLE Sk 1 nsmkg F for 3BR apt nr Davis Sq. Affordable rent, avail Nov 15. 776-0824 lv mssg

SOMERVILLE Teele Sq, M 35 sks frndly, respnsb M/F 26-36 shr beaut spac 2br, lv, dnrm, lrg avl bdrm, w/d, drvwy pkg, lrg yd, nr Dvs T, no smk/pets, $325+ low util, pls call Leon 617-776-5527

SOMERVILLE Union Sq 1M/1F sk resp M/F 30+ for lrg nice apt no smkg/pets, $345 incls all 776-7719

SOMERVILLE-Union sq, 2F sk 3rd for 3BR apt, beaut view, on strt pkg, NR T, W/D, $300 incl ht. 625-5515

SOMERVILLE, West. F to shr nice 2br apt w/ prch, bckyrd & prkg, $300/mo + ht. 629-2554

SOMERVILLE Wint H. 3rd nded in 3BR apt nr bus w/ 2M. Hdwd fls, dw. $315 Avl 11/1 Jamie/ Peter 776-0727

SOMERVILLE- Winter Hill, M/F needed in beautiful, well insulated 3BR. Park, T access. $300, 623-6320.

LOFT STUDIO

SOUTH END- 2500 sq ft, live in to split view, good light for photo. Near T, bath, kitchen. $580, 482-7355.

SOUTH END, mod 3br M/F 22+ pkg w/d fplce alarm $350-$450mo+ utls, Fred 1-800-444-1930 x400 or 266-3307 & lv msg

SOUTH END- Rmmat nded 4 a 360 degree panoramic view. Warren ave. 2 bdrm, dw, w/d in apt. Firepl. $675 w/heat. Greg 236-8350 bwtn 9&10 pm.

SOUTH END- Spacious 2BR seeking M/F roomate into personal growth. $325+ utils. 482-7831

SOUTH LAWRENCE- Prf GM, 26, sks same to shr lrg snny 1st flr apt w/porch, w/d, pkg, 2 min to 495, 5 min to 93. $325+ ½ utls. (508) 691-7596.

SPECTACULAR

MALDEN Rf decks beam ceil lndry quiet walk to T. M 29 + cat Fun mature resp nonsmk $425 incl. Call 889-4239

STONEHAM- SWM 30 looking for SWF 18+ for 2BR apt on T, pool, tennis, jacuzzi, parking. $150. 662-2779.

WALTHAM, 2 miles from pike & 128. 25+ F, no smk/pet. 2 Bdrm, 6 rm, prking, $350 pls. 647-9197

WALTHAM M. Avl now. Huge 2BR. Kit, LR, wd, nr T, Brandeis & Bentley. Very negoc. 894-8554 lv mssg

WALTHAM, North. Rmmte for 2BR condo, a/c, pool, sec, $100/wk, call 647-1938 lve msg.

WATERTOWN 1-2 M/F rmtes for 3BR duplex. No smk. Pkg, yrd. $350+ or $375+. Call 924-3984

WATERTOWN 1F & 1M sk 2 frndly, responsi for 10rm clean hse. Porch, lg yd, much storge, w/d, pkg, nr T, no smk/pt. $375+ 926-0075

WATERTOWN 1M/F to shr lrg mod 2BR nr Wtrtwn Sq w/ 1 ezgoing M. Ez access to T & Pike, off st pkg, ldry. Rent reasonable 926-1174 Bruce

WATERTOWN- 1 Nsmk M/F to shr 3BR w/1M 1F. Spac, w/d, pkg, music welcome. $250+ utils. 923-2124.

WATERTOWN, 2prof F & 1cat sk 1F 28+ to shr sunny 3br apt nr T, must be indep, respnsbl, nosmoke, quiet, $268+, avl 9/15. 926-6032

WATERTOWN- F to share 2BR duplex, w/d, 1½ baths, yard, residential, off st pkg. $375+ utils, negot 926-3435.

WATERTOWN 2 prof m/f to share 3BR apt in Sq. $340/mo + 1/3 util 1st last sec avail now Call 923-0903 Aft 6pm or wknds

WATERTOWN F to shr snny 7rm on 2flrs, 2prches, washer&dryer, hdwd flrs attic&basmnt, pkg, nr T. $384+low utils 924-6057

WATERTOWN M prof sks M/F to shr 2nd flr of sunny Vict Field 2fam. 6rm, 2BR, DR, frplc, LR, hdwd, 2prchs $450 924-5288 Tony.

WATERTOWN- Newton border, 1 F for lg 4BR apt, w/d, pkng, $375+ utils, rent negotiable, 926-9583

WATERTOWN nr Belmont shr w/ M rock clmbr/scientist, Elec bus to Hrvd, 2BR 5rm, off-st pkg, nxt to golf course, $385+ 253-3308

WATERTOWN-NR Har Sq, Rm ava in 3 level hse, jacuzzi bar, trac light, 3 grad stud sk 1M/F, $450+, 547-6722

WATERTOWN nr Sq & T 2rms quiet nice hse employed F nosmk/pets $445+ 926-8048 avl now

WATERTOWN, nr Sq, 1M/F nded to shr 3br apt in hse,w/w, cable, dvwy pkg, furn, $356+, 926-5135

WATERTOWN- Nsmkg M/F to shr 2BR apt. $325/mo+ utils. Nr T, hdwd flrs, pkg inc, avl 12/1, 1/1. Rob 926-4432.

WATERTOWN: Pair sks 1 (or cpl) 30-ish, lrg, cln, pretty 1sr flr apt on bus ln, sec dep $425+ 923-1658 days

WATERTOWN, prof M&F sk 3rd for 2fam hse, 10min bus to Harv Sq, qt nghbrhd, $330+, 923-9677, 495-1410

WATERTOWN Sq, 3rd F for 3brm hse, pkg, close to trans, $300+, avl Dec 1, 924-3136.

WATERTOWN sq, sk M/F for 8+ BR, 2&1/2 ba, 3 lev hse. Mod ba, ek, d/d, w/d, prkg, bsmt, yrd, Nr T/pike. $300-390 inc all 924-5952

WEST ROXBURY, 3F hsmts sk 4th, spac, cln apt, on bus ln, drvway, yrd, w/d, $250+, 327-2102.

WEST ROXBURY F seeking F rmmte 25-35 to shr beautiful large apt, $375+. No smkng or pets. 325-9813

WEST ROXBURY, prof nsmkr 28+ to shr big, beaut apt w/ F, nr shppg & trans, $400+ utils 325-9168

WINTER SUBLET

WATERTOWN Newton border. Dec-Feb. 1M/F to shr lrg furn 1.5 BR w/ e-i-k, stor & pkg $325+ 923-9632

HARBOR VIEW

WINTHROP Male to share 2BR $400+ Furnished. Avail immed. No drugs 846-6514

ROOMS TO RENT

BOSTON, South End, brand new lux rms, most w/kitchenette, w/d. $80-$130/wk. 536-4852

BRIGHTON, lrg rm in Vict duplex. Pkg, yard, cab kitch, nr T. $350. 782-4732

BROCKTON

" Alcove House", quiet rms, w/cooking & alcohol-free environment. Cable, pkg. $65/wk. 508-586-8257

Large room aval to student w/ renovation skills. Some rent exchange. Dwntwn Boston T. 482-4553.

MEDFORD, lrg frnshd rm, shr ba & kit. All utils incl. $85/wk. 395-0139

NEEDHAM, lrg sunny rm, lrg home, res nbrhd, lrg yard, convt to train, 128. $400/mo. 461-3095

QUINCY, lrg frnshd carpeted rm in newly renovtd home, mod K & B. Sober hse. Ideal for working woman, mature adults. Sundeck & patio. Prvt road nr trans. $85 & up. Best you'll find. 254-5011

WATERTOWN, furnshd lrg sitting/BR, prvt ba, sepr entr, kit priv. Inc util, off-st pk, w/d, no smk. $450/mo. 969-4972

SEASONAL RENTALS

KILLINGTON, shrs in ski hse: Meet people who luv 2 ski! Hottub, wd stvs, events, car pools. $790 full, $500 half. Rick, 241-7469

Large Stowe/Sugarbush house seeks new members Call Rolf or Steve 859-8221

SUBLETS

BACK BAY, studio 1br top flr front grt view rf access $725 before 11/1 $775 after 11/1 inclds all utils 859-9995

BRIGHTON-1 furn BR in lrg hse NR BC and Mass Pike. Sk M/FJan-May. $300+, 254-8226

BRIGHTON-Shr 3BR W/2 yng prof lg BR, lg Ktchn, EZ st prkg 57&exprss bus $300 immed-2/1 787-3776

COOLIDGE CORNER

BROOKLINE, 1BR on Quiet St off Harvard St; Nr T, stores, restaurants, supermarkets. Spacious, sunny, Wall to wall, dw/d, mod kit/bath, lndry in bldng. Great for couples! $770 includes Parking! Call Evangaline 277-4098

CAMBRIDGE, single-fam 3BR, lvg rm, din rm, kitch, 1½ ba, w/d, off-st pkg. $1100/mo. 11/15-6/1. (d) 445-7346, (e) 876-2154

CHARLESTOWN- 1BR apt in Const Grts, avl 11/15, expsd brick, pool, raquet ball. 6/mo lse opt to renew. $920/mo inc pkg. 241-7753.

FENWAY- Studio, no fee, $515. Available mid Nov-Aug. 236-2051 work, 859-8412 home. Ask for Susannah.

WHAT'S AT THE MOVIES?

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The BOSTON PHOENIX and WFNX-FM (in Lynn) have opportunities for people like you. Openings for bright, enthusiastic and career-oriented people as INTERNS are now available in our various departments. If you want to work in an exciting fast paced environment, explore this option that's available now. Ideal candidates should be enrolled at a local college in a program that allows you to receive college credit and work 15-20 hours per week.
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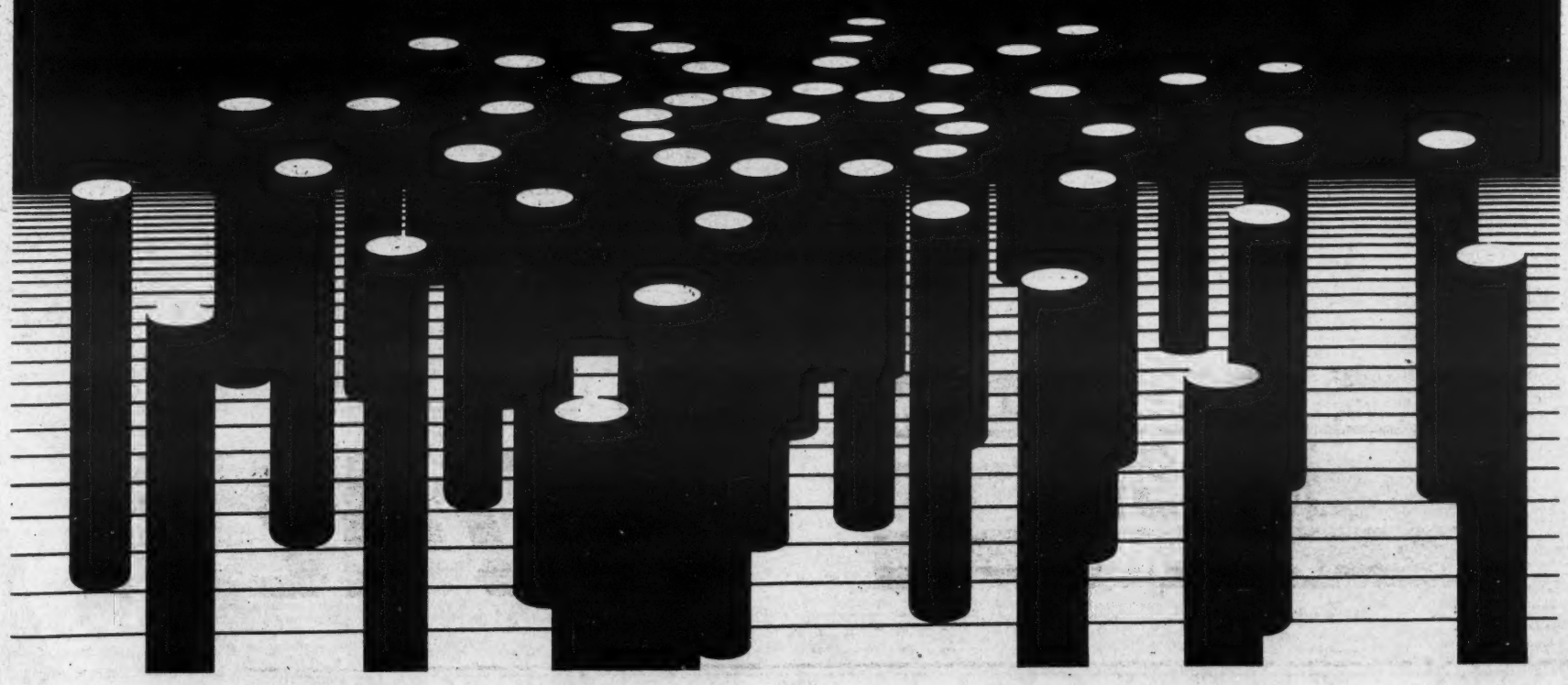

PERSONALS

PERSONAL CALL® AD OF THE WEEK

Specially selected by The Phoenix for creativity and originality of ad and Personal Call ®greeting. Ads selected as "Personal Call® Ad of the Week" will be awarded an extra free week's run in The Phoenix.

BUDDY HACKETT FAN
SWM, 27, Italian. Looks like, talks like & even SMELLS like Buddy! Weird sense of humor a must. ☎ 8152 (exp 11/14)

To respond to this or any other Personal Ad with a ☎ dial
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If you would like to browse Personal Call® ads by category, press #3.
Before you call, please check expiration date shown at the end of each ad.
(Outside the 617 and 508 area codes dial 1-900-370-2015, $1.00 a minute)

WOMEN SEEKING MEN

2 preraphaelite women (mid thirties) looking for romantic adventure. Passionate aesthetes only need apply. If you know Gug Guggums, Janey, Topsy, Ned & Georgie too, you may be the one we're looking for. □ 1732

2 SWF's seek 2 long-haired SW dudes for Narcissus on Tuesdays, Axis on Wednesdays, and ? the rest of the week. ☎ 8135 (exp 11/28)

7 PT BOLD
DWF graphic designer, 40, smart, funny, pretty, loves music, words, pictures; seeks non-bored, non-smoking man who likes to laugh (maybe not all the time). ☎ 3957 (exp 11/14)

A BETTER MOMENT
Tall, independent, intelligent redhead, 48, seeks funny literate, man for foolish romance. Join me for a midlife crisis. ☎ 8144 (exp 11/14)

Affectionate DWF, late 40's, desires dalliance with you, over 40 too! ☎ 2069 (exp 11/7) Prov area

AMUSING
SWF, late 30's, attorney; pretty & funny, 5'5 & athletic, seeks strong SWM, professional, 36-40ish, searching for estimable wife. If you're clean-cut, nice-looking, 5'10 or so, verbal, fit and like 'FNX, let's go out and see what happens. ☎ 3933 (exp 11/21)

Anacronism. Ideologically 60's, chronologically 50's, seeks quiche eater. ☎ 8174 (exp 11/7)

Attractive 40 something DWF. Romantic, sensitive, looking for that special man for long term relationship. Non-smoker please. ☎ 2061 (exp 11/14) Prov area

Attractive, adventurous, affectionate, slim, intelligent, professional F, 45, seeks compatible counterpart. ☎ 8171 (exp 11/14)

Attractive slim intelligent optometrist (30's) seeks cultured well-educated gentleman. ☎ 8099 (exp 11/14)

Attractive, slender, SWF, 41, social worker, seeking professional man, 35-45, for friendship, romance, ? more. Enjoy outdoors, movies, travel, ethnic dining, candlelight dinners with right person.☎ 8145 (exp 11/14)

Attractive SWF, 34, seeks strong, compassionate, intelligent man who loves life and wants to live it to the fullest. ☎ 8151 (exp 11/14)

Attractive, warm, caring SJW research psychologist, interested in hiking, personal growth, and progressive politics. Seeks M, 30's-40's for committed relationship. PO Box 290 Cambridge 02140. ☎ 8254 (exp 11/14)

Beautiful SJF, 29, seeks handsome, professional SJM 27-35 serious relationship. ☎ 8244 (exp 11/21)

Beautiful, sophisticated, cultured, intellectual; athletic, scintillating, oriental lady physician, children-marriage minded, 35. POB 1118 Brookline 02146 ☎ 8803 (exp 11/21)

Big beautiful SWF, 30, 5'8", blonde/blue, seeks intelligent, assertive, attractive man to share beautiful music and life experiences together. ☎ 3875 (exp 11/7)

BODY & SOUL
Vibrant SWF 39, professional, genuinely pretty, funny, athletic, trim, compassionate seeks same in professional S/DWM 37+ seriously interested in commitment. ☎ 3930 (exp 11/7)

BREATHLESS
Scandanavian siren-21, 5'7" 120, articulate, artist/musician seeks devastating brown eyed SWM to suprise me. ☎ 3080 (exp 11/21)

DJF-extremely attractive, petite, classy, sensuous, professional seeking relationship with handsome, extroverted male 40-50, 5'7" to 5'9". ☎ 8166 (exp 11/14)

Classy blonde seeks M for friendship and love. Sincere replies only. ☎ 8247 (exp 11/21)

Brown Sugar? Sweet & lovely BF. Medium brown complexion, 5'2", 28 years old, weight 125. Attractive, classy, with associates degree in business, seeks decent, intelligent, clean, classy male early 40's with no bad habits. Color unimportant. ☎ 3055 (exp 11/21)

DWF SEEKS MAN.
38-46, for mutual, loving, fun, supportive and honest relationship. I am expressive, intelligent, strong, loving, energetic and soft. I like my work, friends, dancing, children, nature and culture. ☎ 8146 (exp 11/14)

EBONY EYES
Exceptional SBF, strikingly attractive, 33, is seeking extremely goodlooking SWM, younger, 24-30 for a "Wild at Heart" type relationship. Go for it. ☎ 3971 (exp 11/21)

ENTHUSIASMS:
Artistic unconventional temperments, visual acuity, lively conversation, outdoor exploration/exertion, gourmet cooking, magical realism, film, dance, theatre, music, painting, watercolors, pruning bonsai. Attractive, energetic, outgoing, DWF 48. ☎ 3931 (exp 11/14)

Faithful and true, but yet I have not found you, 45+ ☎ 2109 (exp 11/14) Prov area

Feisty 5'1" blonde, 41, dreamer, invites well-educated zany to bandy favorite lines. Mine: Lancelot--"It's not easy being a fanatic"; Miller to Anais--"Woman." ☎ 2098 (exp 11/14) Prov area.

GREAT WOMAN
seeks great man! Attractive artist, 43, fun, soulful, loves dancing, conversation, outdoors; seeks similar sensitive non-smoker, 38+. ☎ 3969 (exp 11/14).

Holistic therapist and artist, very attractive SWF 36 with unconventional sense of humor seeks creative, self-aware man, non-smoking, for lively relationship of growth and contentment. ☎ □ 3859

HOWDY DOODY
SWF, 39, taught overseas, enjoys Nightline, James Taylor, art, archaeology, theatre, skiing, seeks refined non-smoking gentleman. POB 1439 Cambridge 02238 ☎ 3958 (exp 11/14)

I'M A WONDERFUL
sweet, educated, beautiful, DWF, 38. I love converssation, romance, humor, active living. I'm looking for a brilliant, romantic man, 37+. ☎ 8126 (exp 11/14)

I.M. PEI-URCUTE?
24 SWF, 5' 6", 135 lbs. Europhile. Walking in rain. I'm washed. Down the street. Dancing to dripping. Colors wash in gohache. ☎ 3061 (exp 11/21)

Interestingly peculiar nonmundane non-mainstream philosophical woman seeks peer. ☎ 5970 (exp 11/14)

I want a relationship, not another countertop appliance! This could describe us both: non-Yuppies who talk, listen, sing, socialize, have no need to backseat drive, don't smoke, are healthy, independant, honest, attractive. I'm SJF 30's, wonderful with absolutely no faults (Well, I thought I was wrong once, but I was mistaken!) Please write. □ 6644

JEWISH DOCTOR
(psychologist) seeks same; or architect, professor, veterinarian, artist. Must also be: Tall, fit, liberal, kind, ready for passionate partnership! Box 126, Newton, 02195 ☎ 8259 (exp 11/14)

Leo Buscaglia fan seeks another for Living, Loving and Learning. ☎ 8178 (exp 11/7)

Lovely, slender, perky, prof SWF, 35, seeking kind, thoughtful, intelligent, good-looking, adventurous SWM. ☎ 3945 (exp 11/7)

Mature black female, 50 years old, busy schedule, seeks non-smoking, non-drinking black Christian male 47-60 for friendship. ☎ 8245 (exp 11/21)

My social life would make you jealous, and I have Phoenix Personal Call to thank for it.

POSSIBILITIES
SF seeks professional S M (4 0 - 5 0) friend/relationship, sharing energy, weekends outdoors, openness, personal/spiritual growth, new thinking, global interests, music, fun! Box 2250 Duxbury MA 02331. ☎ 3068 (exp 12/5)

QUALITY BRIDGE GROUP NEEDS
occasional fourth. Swiss teams experience a plus. Box 188 1148 Centre st, Newton Cntr, 02159. ☎ 3949 (exp 11/14)

ROCK N ROMANCE
Bored, beautiful SWF, 26, seeks adventures in Boston with SWM 26-32, tall, long hair, into live/smoky clubs. Interesting tattoo OK. ☎ 5896 (exp 11/7)

SBF, 37, 5'4", 115 pounds, attractive, intelligent, independent, sophisticated, honest, good sense of humor seeks SBM with integrity, who knows what he wants, likes trying new things, good conversationalist, social, enjoys his work, but not obsessed with work or hobbies. ☎ 8117 (exp 11/7)

SBF 40, quiet, laughing woman seeks SM humanist--scientist, historian or writer for company to attend live jazz performances. ☎ 3066 (exp 11/21)

Scandanavian beauty RN, spiritual, sensual, 43, seeks tall, dark, handsome, intelligent, passionate man with rhythm for honest inspired connection. ☎ 3079 (exp 11/21)

Serious, sensitive, sarcastic, F, 24, sks good conversation, new friends, possible relationship ☎ 1735 (exp 11/21)

SJF 30, pretty, works out, seeks handsome SJM, interesting & fun. ☎ 8242 (exp 11/14)

SJF, 32, warm, likeable. Love learning, Judaism, growth, music. Seek friendship. ☎ 5967 (exp 11/14)

SJF, 39, petite, spirited professional seeks politically/emotionally aware counterpart. ☎ 8241 (exp 11/14)

SKS SPECIAL MAN
SB Prof. female 30's seeks warm caring single guy interested in sharing give and take friendship which can become more. ☎ 8147 (exp 11/14)

Spontaneous very pretty DWF 5'4", slim, curvaceous, sensuous brunette, bright, sensitive, intense, gifted, self-aware, fun-loving, highly squeezable, very youthful 42, seeking nonsmoking hunk (semi-hunk?) 5'11"+, 30s-40s, who's gentle, playful, sensual, affectionate, intelligent, communicative, humorous, self-motivated, strong-willed, emotionally available, and fit. Box 763, Cambridge, MA 02140. ☎ 8143 (exp 11/14)

SWF 30 seeks an interesting guy who likes dining, dancing and the arts. ☎ 5969 (exp 11/14)

SWF seeks SWM for friendship, good times, walks and dinners. ☎ 5968 (exp 11/7)

SWM, 24 seeks SWF for companionship and romance. College educated, attractive, all answered. Write:PO Box 17284, Esmond, RI 02917. ☎ 2036 (exp 11/7)

Tall "green" woman scientist seeks tall male humanist - spontaneous, ariculate, athletic for dancing, biking, skiing, darts and beer, and other adventures. ☎ 3939 (exp 11/21)

U MARLBORO MAM
But non-smoking, smart, handsome, 38-48, with more than a nodding aquaintance with reality-me-attractive, fit, good natured, playful and picky. ☎ 3062 (exp 11/21).

UNCONVENTIONAL
Academic, tall, 32, seeks native German speaker, under 40, single, solvent. P.O. Box 9171 Suite 160 Cambridge 02139 ☎ 3970 (exp 11/14)

Very attractive single mom, 39, seeks engaging and courageous man to explore life with my 8 month old and I. Joy and happiness is her way of life, I'm following her, come join us. ☎ 8086 (exp 11/7)

Very attractive outgoing American 29 (handicap - dystonic) humanist NURSING student/clay sculptress; Ghandi, Global welfare, cats, walking, laughing... highly educated man 23-37. Marriage...? Address? Allston □ 1726

Woman 36, creative, career-minded, finishing degree, left politics, looking for serious long-term relationship, a man that is mature, sensitive, intelligent, creative. Humor. No smoke. ☎ 3938 (exp 11/7)

MEN SEEKING WOMEN

1 OF A KIND
SWM 35 very attractive, 6'1" 180 lbs, charming with a sense of humor, seeks tall, attractive, slim female 20-35 for good times. ☎ 8115 (exp 11/21)

32 year old passionate, articulate, intriguing physicist looking for an extraordinary woman. I'm a trim 6' plus, brown/blue, active but not in perpetual motion! You're under 35, extremely intelligent, scientifically/mathmatically oriented w/graduate degree or studying for one. Not afraid of commitment; looking for same. ☎ □ 5959 (exp 11/7)

4 ROMANTIC
Fireside evenings, fun weekends, travel. Classical music lover, 29, seeks attractive petite intelligent sensuous woman, 20-35, Lowell to Marlborough area. ☎ 3060 (exp 11/21).

50's Romeo. Just for you, if only you would call. ☎ 8814 (exp 9/26)

90'S MAN,
sensitive yet insatiable, good humored, poet-scientist with a real knack for the waltz. Looking for strong women with rich lives for friendship or romance. ☎ 8157

A BIG GUY
SBM 35 6'6" 285 seek SF without kids for comedy clubs spectator sports, pizza, chinese food. Be nonsmoking and under 160. PO Box 6 Cambridge MA 02141 ☎ 8075 (exp 11/14)

AFFECTIONATE MAN
Caring, supportive man, scientist, 36. Seeks smart, compassionate, warm, trusting non-smoking woman who values honesty, sincerity, and loves to hug. ☎ 3966 (exp 11/14)

A MATURE WOMAN
SWM, 27, seeking an older woman for a friend and more. Healthy, attractive grad student is 5'10, 170, brown hair, brown eyes, intelligent, quiet nature, easygoing, kind, gentle, intellectual. Enjoys dining out, romantic evenings, tennis, reading. If you are a S/DWF or S/DWJF 28-40 who is warm, caring, intelligent, educated, attractive, weight proportional, non-smoker, please leave a message. ☎ 3863 (exp 11/07)

Articulate, attractive, romantic, SWM, 35, needs intelligent, attractive counterpart for love/life. ☎ 8141 (exp 11/14)

Artistic intellectual, 36, writer, guitarist, peace activist, seeks progressive woman. ☎ 3953 (exp 11/14)

Artistic, optimistic, SWM, 27, tall, slim, goodlooking seeks earthy, easygoing companion. ☎ 8252 (exp 11/21)

Asian F sought by tall, professional, mild, 31 year old WM for fun and romance. ☎ □ 3074

Athletic, attractive professional DJM seeks passionate, kind, shapely, beautiful, funloving, bright, sincere, nonsmoking, athletic S/DWF 30-40 for friendship, love and fun. ☎ □ 5019 (exp 11/14)

Athletic WM, would love to meet a strong, powerful, woman. ☎ 8180 (exp 11/7)

Attractive funky SWM, 21, rock'n'roll freak seeks similar female. ☎ 8232 (exp 11/21)

Attractive, intelligent SWM, 25, seeks female for dating & romance. ☎ 8134 (exp 11/7)

Attractive SWM 34, sensitive, public health/environmental professional, enjoys excersizing, nature, art, dining, movies, friendship. Seek warm, attractive WF for dating and potential relationship. ☎ □ 5918 (exp 11/7)

Attractive SWM 29, seeks SF for dating, fun times. ☎ 8131 (exp 11/7)

Attractive SWM, 27, seeks intelligent, exotic woman, 21-27 for fun. ☎ 8136 (exp 11/14)

BACHELOR MANQUE
Into establishment-eschewing, palindromes, bungees, dumpster diving seeks irreverent, irrepressible iconoclast for walks on the beach and money burning. ☎ 3962 (exp 11/14)

BLACK/LATIN LADY
SWM 38, 5' 10", 165 lbs, Italian, fairly handsome, seeks pretty black or latin female for lasting relationship. Kids OK.Box 361 Wilmington, MA 01887-0361 ☎ 8189 (exp 11/28)

BUDDY HACKET FAN
SWM 27 Italian. Looks like, talks like & even SMELLS like Buddy! Wierd sense of humor a must. ☎ 8152 (exp 11/14)

Candlelight, wine, good company. WM 39 seeks together woman. ☎ 8237 (exp 11/14)

CARING/CREATIVE
SWM 27 5'6" writer. Hobbies: music, photography, TV/film trivia. Prefers cafe over bar, arts over sports. Seeks romantic nonsmoker 22-29. ☎ □ 5070 (exp 11/21)

CONUNDRUM
Anyone still willing to have a family with someone 46? I'm divorced, romantic, well-educated, slim, professional, with good genes. Seeking someone who's pretty, smart and likes theatre. ☎ 3072 (exp 12/12)

ROMANTIC DANCER
Handsome, cultivated ballet dancer 30, seeking romance with imaginative woman 20-40. Back bay annex PO Box 428, Boston MA 02117

Dark, handsome, sensual, mysterious Man, 27, seeks cute petite woman. ☎ 3053 (exp 11/21)

DINNER DATE?
Looking for a SWF or SBF who is warm, caring, attractive, intelligent, and fun-loving. I'm a tall 43 year old good looking gent of color. You be into Jazz, arts, and please possess a good sense of humor. One call will start it all. ☎ □ 3897 (exp 11/14)

DWM, 30's, slim build, very open-minded, residing on South Shore. ☎ 8236 (exp 11/21)

DWM 36, very handsome, warm, bright, athletic, aware, humorous, open, communicative, modest in right places, seeks very attractive better half. ☎ 8234 (exp 11/21)

DWM 46 5'8" 160 blond/blue eyes meteorologist West Point and MIT grad. Youthful, athletic, also writer, artist, poet, rock drummer and ex-minister. Looking for attarctive SWF 28-40 to share romantic love and long-term relationship. PO Box 118 Ayer MA 01432 ☎ 3944 (exp 11/7)

DWM, 50's, ethical, nurturant, kind, caring, big, amiable, multi-professioned. Seeks serious, mutually monogamous friendship plus. Intense loyalty given and hopefully received. Unrich, unhandsome, but borderline "cute" smile. Fun, funny, minimally materialistic. Write □ 3925

DWM & BL/BR
Ingredients: charm, honesty, wit, intellect, affection, adventure, friendship, talent, zany, mature, sophisticated, optimistic, sensitive, nonsmoker, all natural, no preservatives. ☎ 3967 (exp 11/14)

EBONY EYES
Exceptional SBF, strikingly attractive, 33, is seeking extremely goodlooking SWM, younger, 24-30 for a "Wild at Heart" type relationship. Go for it. ☎ 3971 (exp 11/14)

ENTREPRENEUR
Yesterday I couldn't spell entrepreneur, now I am one. SWM 26 wears black, likes alternative/local music, dancing, sci-fi. Seeking intelligent, attractive, nonsmoking woman 21-32. ☎ 3857 (exp 11/7)

European man, 33, seeks a partner who was born, raised, or has lived in a foreign country. ☎ 3073 (exp 11/21)

FANTASTIC PRIZES
can be yours... if you visit some stupid time share. SWM 30 seeks SWF who likes comedy, live music, movies. No purchase necessary. ☎ 2032 (exp 11/7) Prov area

Fate? Creative, honest, good-looking, emotionally-connected free-spirit SWM (37) seeks young-at-heart, intuitive, sincere, lovely SWF (26-38) for Soul-Mate. ☎ 3943 (exp 11/7)

FIREY
Earthy craving for smoldering, full blooded brunette with young Jane Russell look. Passionate one woman man. Deep well of life energy. Gourmet dining, moonlight and laughter dance across our evenings. ☎ □ 5001 (exp 11/28)

FRENCH DWM
30's, 5'10", 155 lbs, athletic, attractive seeks fit, energetic woman for fulfilling relationship. You like travel, fitness, variety. Call, write. ☎ □ 5966 (exp 11/21)

Goodlooking professional male blue-eyed, tall, trim, kind & generous. Seeking passionate 'loving lady.' Age & status unimportant. Satisfaction guaranteed! ☎ 2099 (exp 11/14) Prov area

Graduate student, 28, contemporary art fascination, seeks F artist, student. ☎ 8243 (exp 11/21)

HALLOWEEN
SWM, 26, gifted, handsome, diabolical seeks bewitching, strangely intelligent friend. ☎ 8149 (exp 11/14)

Handsome, 34 professional, with intellectual curiosity, athletic, irreverent sense of humor, seeks SWF, slim, natural beauty with bright, uncorrupted mind, 26-35. Must be committment-oriented. POB 367 Needham Hgts. ☎ 3069 (exp 12/5)

Handsome 38yr old paralegic, 100% independant, very outgoing, seeking female for possible serious relationship. ☎ 5971 (exp 11/14)

Handsome carpenter, ambitious, super-selective. Embraces: smart, gorgeous, great figure. ☎ 3954 (exp 11/14)

HANDSOME DOCTOR
Tall, dark, handsome doctor, 33, sensitive, shy athletic, enjoys dancing, travelling and a good laugh, seeks very attractive, tall, selnder beauty 18-27 for friendship/relationship. ☎ 8153 (exp 11/14)

Handsome, intelligent, funny, professional, off-beat, SJM (35) seeks kind, quirky, creative, intelligent, petite, pretty SWF (21-33). ☎ 8175 (exp 11/28)

Handsome, warm, gentle SBM, 30, seeks SWF caring, love, affection. ☎ 8238 (exp 11/14)

Hard working, easy going open minded country boy. Travels New England extensivly as job requires, would like to meet a slim or petite lady for good times and friendship. Black or oriental are encouraged to reply. I am 36, a rugged 6 foot, very hairy teddy bear type of guy. I love many things in life, let's talk soon. ☎ 8706 (exp 9/12)

HEY NOW!
This educated SWM professional really wants to meet one nice, liberal minded woman. I'm 29, 5'8, 160, very attractive and enjoy canoeing, camping, VCR, companionship, more. Please be Pretty? ☎ 3965 (exp 11/14)

HONG KONG GIRL
SWM 28 seeks Chinese/Asian female for dating, romance and fun times. Call or write POB 2248 Woburn MA 01888 ☎ 8128 (exp 11/7)

If it wasn't for Personal Call, I would be dining alone. Thank you Boston Phoenix.

I HATE BARS!!!
SWM, 31, Professional in search of SWF 25-35 who is into the outdoors, biking, skiing. Professional under 5' 8" and thin. ☎ 3057 (exp 11/21)

I'M A NICE GUY!
SJM 37 quiet warm sincere enjoys daytrips movies holding hands on long walks is seeking a lasting relationship and more. ☎ 3956 (exp 11/14)

Intelligent doctoral student, 5'10, 160, seeks good-looking, friendly lady 20-40. You can be my princess! ☎ 8150 (exp 11/14)

Intense, philosophical, handsome, SJM 30 seeks adventurous female counterpart. ☎ 8173 (exp 11/7)

LADIES PLZ READ
DWM 6' 2", not great looking (overweight) seeks nonsmoker 25-35 liberal values for casual relationship. Warm cozy fireplace, wine, candlelight. Box 191 Chelmsford MA 01824

JM 38, single, attractive, slim, warm, sensitive, fun, seeks one JF, friend & lover. Box 2501 Worcester MA 01613

KINESIOLOGY
WM, Southeastern Mass, 50, 6', 175, Trimmed beard/mustache, aquafit, liberal, outgoing, naturist techie. Seeking fit, tomboy 35-48. ☎ 3058 (exp 11/21)

Looking for a good hearted attractive man? Who likes romantic dinners, skiing? Holding hands. You won't be disappointed! Please call! ☎ 2100 (exp 11/14) Prov area

LOOKING FOR YOU
SWM 30, 5'10" 160. Dark hair and eyes. Handsome Mediterranean type. Professional and educated. Seeking romance, intimacy and more. Age, color, size is unimportant, positive thinking is. Box 376, 304 Newbury, Boston MA 02115.

LOT TO OFFER
SJM, musician-attorney, lives with aging mom, seeks F, 25-35 for lifetime committment, including raising children. ☎ 3067 (exp 11/21)

LOWELL/NASHUA
DWM 41, non smoking professional, sks S/DWF 30 plus for best friend and confidante. Searching for a relationship based on trust, openess, sharing, honesty and compatible interests. I enjoy cycling, running, candle light dinners, piloting, theater and reading. Sincere only need reply. POB 492 Hollis NH 03049 ☎ 3894 (11/21)

Man, 32, 5'9" 180, full of...surprises! Dining, travel, music, outdoors, hugs and kisses. Seeks woman 18-28, non-smoker, attractive, small/medium sized, fresh, fun, flexible, kind, child-like not childish, willing to share. ☎ 8093 (exp 11/7)

MINDWATER
Sax-blowing cynical self-actualizer into stir-fry and borscht seeks woman for Dostoevskian relationship with committment, reconciliation, and estrangement.☎ 3963 (exp 11/15)

MOUNTAIN LION
Romantic, compassionate, sincere DWM, 48, 5'9", 155, healthy, intelligent, unconventional, seeks slender, sexy lioness to join him in his mountain-top lair. POB 3110 Manchester, NH 03105. ☎ 3946 (exp 11/7)

MRS ROBINSON
The graduate is looking for Mrs Robinson. SWM, mid twenties, handsome, Italian, intellectual. Affable personality, athletic, energetic. Seeking sophisticated female 25-45. No drugs. Just looking for a sense of adventure. Serious inquiries only. ☎ 6638

MUSIC TOGETHER
Handsome, tall, fit, classical musician, multilingual, 37 seeks attractive women to 35 for good times, relationship. Box 2552 Cambridge MA 02238 ☎ 3960 (exp 11/14)

NEW TO BOSTON
Intelligent, musical SWM, 33, 5'7, dark hair/eyes, seeks cute, warmhearted SF college student/grad w/post-modern sensibilities to share exploring what city has to offer. ☎ □ 5962 (exp 11/7)

NEW YORKER
Single WM, 38 (25 in spirit), 5'9", 145lbs, long hair, in great shape, in Boston frequently, seeks petite, cute, athletic WF, 20-25 for fun times. Take a chance. You won't be disappointed. ☎ 3964 (exp 11/14)

NICE SITUATION
SWM 28, very attractive, well-educated, affluent, great sense of humor, seeks a spontaneous, unconventional and slightly crazy WF, 18-30, who would enjoy adventure and pampering. Want to meet a woman who has never before considered answering an ad. This time, however, I hope you will as this is all quite honest and sincere. ☎ 3928 (exp 11/7)

OLDER WOMAN
SWM, 30, would like to meet attractive older woman who is interested in younger man for enjoying times together and possible relationship. ☎ 3935 (exp 11/14)

OW! OW! OW!
Work all week, bored to a trance, meet me at Axis for a midnight dance. I want you, hot funk bike art girl. Einstein Elvis will take you 'round the world. Tssss... ☎ 3934 (exp 11/7)

Paramour extrodinaire flying solo looking for passionate, intelligent lady. Me? Professional 38 slim, blue-eyed, and amorously inclined. Seeking long term committment! ☎ 2062 (exp 11/7) Prov area

PRETTY & SLIM
Compatible SWF wanted by SWM, 33, attractive, 5'10", good shape, successful professional, well travelled and educated. Likes city and country, mountains and ocean. Adventurous, passionate, affectionate, stable. Photo appreciated. □ 6655

Professional gentleman, 36, seeks lady who thrives on adventure, romance, laughter, friendship. Let's share some of life's gusto. ☎ 2104 (exp 11/14)

QUIET MOMENTS
...are the best. SWM, 25, 5' 9", nonfat nonsmoker seeks kind honest well-mannered drug-free socially aware free-thinking sensual female lifemate. ☎ 5000 (exp 11/14)

RARE CATCH
SJM 29 sks one honest, humorous, athletic, spontaneous, energetic, exotic, caring, considerate SJF. I got a lot going for me! ☎ 3959 (exp 11/14)

REALISTIC
Young SWM, 39, is active, iconoplast, X-C skiier, professional. Seeks friend, lover, partner. Desires move to Maine. Who are you? ☎ 3951 (exp 11/14)

Retired gent looking for F companion. PO Box 121 Bedford MA 01730

Rock musician 27 SWM 5'5" seeks petite, healthy, attractive, chick. "Let's make music together." ☎ 3901 (exp 11/21)

Romantic Italian, 28, seeks shapely female for friendship, lover, relationship. ☎ 3850 (exp 11/7)

Romantic Renaissance rascal seeks bright bewitching beauty for tender lovin'. ☎ 8235 (exp 11/14)

Handsome SBM interested in meeting SWF for friendship & romance. ☎ □ 8258 (exp 11/21)

SELF-DEFINING
24 insightful, philosophical, altruistic, attractive, sincere, athletic, long-haired, SWM 6'1" 170 desires similarly introspective, natural, compassionate, assertive F (runner?) 21-27 □ 1715

SILLY WIZARD
Athletic, artistic, funny, compassionate SWM 5'8" 160lbs blond/hazel. Loves Clapton, Silly Wizard, comedy, cooking, tennis, Rolling Rock, Maine. Seeking trim, bright, witty, warm, preferably blonde SF 28-38 to share warmth of fire with. ☎ 3056 (exp 11/20)

SJM 28, outgoing, seeks female for fun & romance. ☎ 8132 (exp 11/7)

SJM 28 tall seeks museum, film, restaurant, conversation, walking, companion. ☎ 3952 (exp 11/7)

SM 30 attractive, short, thin, nonsmoker, nice offbeat humor - enjoy arts, films, all kinds of music, exercise, healthy living - not a big sports fan/ TV watcher: seek similiar woman. □ 1736

STARVATION
28 year old SWM, impoverished artist/philosopher/scientist suffering from intellectual understimulation, seeks artistic self-aware non-conformist SF 20-35. Funkiness is a definite plus. ☎ □ 5961

SWM, 21, seeks slim, attractive SWF, 21-30, for fun and good times. ☎ 8136 (exp 11/14)

SWM 22 5'9" 160lbs. South Shore area. Long brown hair, brown eyes. Musician, psychology major, athletic, humorous. Enjoys friends, music, movies and the Bruins. ☎ □ 8089 (exp 11/07)

SWM 26 yo, 5'10", 160lbs, attractive, healthy, stable, w/ sense of humor, honest, little wierd at times, but in a good way, likes music, outdoors, fun times & quiet times, seeks SWF 21+, who is fit, fun, friendly and looking for possible long term relationship. ☎ 8158 (exp 11/7)

SWM 27 bright, funny & romantic Italian guy seeking an inteeligent, petite chic woman of the 90's, who wears designer glasses for fun, adventure & possible romance. ☎ 3078 (exp 11/21)

SWM 27, seeks 'Little Nell' type from RHPS, for possible 'Time Warp' romance. ☎ 2111 (exp 12/5)

SWM, 27, very charming, with winsome smile, intelligent and wonderful sense of humor, seeks SWF for friendship, love and the most wonderful adventure. ☎ 8133 (exp 11/14)

SWM, 28, 5'10, 190lbs, humorous, warm, likes: dining, music, excitement, quiet times. I'm seeking someone like me. ☎ □ 5964 (exp 11/7)

SWM, 30, active, attractive seeking SWF. Your dream is ready. ☎ 8249 (exp 11/14)

Attractive SWM 30s seeks attractive SF for workout, romance, relationship. ☎ 8102 (exp 11/21)

SWM 31, 6', 165 lbs, attractive, great shape, likes movies, restaurants, music, books, and meeting people. Call if you like to talk and have fun.☎3955(exp 11/14)

SWM, 31, artist seeks Rapunzel: suspend my disbelief. Call now. ☎ 8140 (exp 11/14)

SWM, 31, tall, slim, quiet, casual, political observer, feminist, truth-seeker, understanding. ☎ □ 3948 (exp 11/7)

SWM 32 6' 190 attractive, blond/blue seeks sensual, attractive SF 26+ who is fit and is not afraid of life's provacative aspects. Photo and descriptive letter. □ 6650

SWM, 32 6'3", 185, attractive, love music, concerts, movies, comedy clubs, beach, good conversation. Seeks attractive, romantic, nonsmoking SWF, 21-36, curvacious. ☎ 3972 (exp 11/28)

SWM 34, good looking, fun, environmental lawyer, Anglo, spontaneous, listener, musician, writer, interested in everything, fit, seeks SWF 26-34 with liberal values and dark features. ☎ □ 3950 (exp 11/28)

SWM 35 actor, WASP Woody Allen, seeks someone to help me forget Bette Midler. Film noir, cheeseburgs. ☎ 8076 (exp 11/14)

SWM, 36, 5'6" seeks SBF for fun times. ☐ 5965

SWM, 39: Affectionate, genuine, introspective, unconventional, humanistic, attractive, slim 5'6" nonsmoking teacher seeks affectionate, slender, attractive SWF. I like children, dogs, dirt roads, theatre, verbal and nonverbal communication. ☎ 8047 (exp 11/14)

SWM, 46, attractive, PhD, good qualities, seeks available S/DWF 19-44. ☎ ☐ 8879 (exp 11/7)

SWM 5'9" 169 lbs, brown/blue, 49 years old, romantic, loves cooking, dancing, 35-45, slim. ☎ 2112 (exp 11/14) Prov area.

SWM 6'2" 20 years old. Enjoys music and movies, bikes, to go into Boston at night. I'm very friendly and enjoy many things. ☎ ☐ 8088 (exp 11/7)

SWM looking for fun adventerous petite F to share adventures. ☎ 3973 (exp 11/7)

SWM, MD, metaphysics author, seeking SWF east European ancestry. Seriously, let's get metaphysical. ☎8168 (exp 11/14)

SWM, outgoing, progressive, outdoors-S/DF, 30+ communicative, energetic, non-yuppie, egalitarian. ☎ 8137 (exp 11/14)

SWM. Tall athletic 6'4" seeks woman 24-34 (blue collar). With outrageous sense of humor for fun relationship and possible sincerity. ☎ 3077 (exp 11/21)

SWM, young 42, attractive, intelligent, down-to-earth, with sense of humor. Seeking non-smoking similar SWF. ☎ 8179 (exp 11/14)

Talented computer animator, 35, smart, funny and a little off-beat. Lives with a lot of books and no tv. Would like to meet short funny woman to make life complete?! ☐ 1735

Tall intelligent established BM seeks relationship with financially established lady. ☎ 8139 (exp 11/7)

Tall, well-groomed, professional black gentleman seeks equal relationsip w/caring woman. ☎ 3054 (exp 11/21)

THE 'S' WORD
Sensitive, searching, sometimes silly SBM, 38, seeks smart, scintillating, smokefree, slender SWF 28+. Start something seriously special. ☎ 3075 (exp 11/20)

They used to hang you for having creativy, open-mindedness, spirituality. Today they just take away your paycheck. So, SWM conventional worker by day seeks attractive DWF or SWF in similar predicament. Arts, music (eclectic), literature, stimulating conversation. 6'1", blond, blue-eyed nonsmoker. ☎ ☐ 5941 (exp 11/14)

TSUNAMI WARRIOR
SWM, 31, dirty blond/blue, cute, spontaneous, creative, intelligent, kind, caring, humorous, seeks SWF w/passion for metal, mountains PBS, sunsets, Zen, drives, beach, romance, and planet roaming. Please have sense of self and soul. Reply in writing only. ☐ 6648

Unconventional man, youthful 47, sit funny. Interest in social justice, children, travel, communication, wild life, making a difference. Seeking like-minded inquisitive slender woman with humor. Southeast Mass, South Shore, Cape Cod. ☎ 5071 (exp 11/21)

Very attractive, SWM, 33, professional seeking: Attractive, independent professional physically fit SWF 24-34. All Answered. ☎ 2096 (exp 11/15) Prov area

Very goodlooking SWM, 38, 5'10", trim, who's very caring, outgoing, unconventional, communicative, affectionate, funny, intelligent. Also honest, perceptive, playful, empathetic. Love FNX, The Cure, DePeche Mode, The Pixies, local music scene, Harvard Square, David Letterman and animals. Looking for a drug-free trim, SWF 24-35 with similiar qualities and interests. She possesses self-love and self-respect. She enjoys the fact that she's different and not afraid to show it. Send letter (photo nice but not necessary) to: ☐ 1738

WANNA BE LOVED
SWM, 27, 6'1", 180lbs, professional engineer, attractive, worldly, family-oriented seeks monogamous, slender, shapely, sensuous, refined, sophisticated, fashionable, playful SF. ☎ 3083 (exp 11/21)

WANTS TO HAVFUN
47 DWM seeking a friend and lover that is open, honest and communicative as I. Box 286 Randolph, MA 02368. ☎ 3076 (exp 11/21)

WARM FUZZIES 2U
SWM 26, 5'10", slim, blue eyes, seeks warm, petite, nonsmoking SF no less than wonderful, to see what can happen. ☎ 8145 (exp 11/14)

WHAT IS LOVE?
'Tis not hereafter. Present mirth hath present laughter--wrote Shakespeare. Bachelor, 45, believes in deferred gratification. Box 2029, Cambridge 02238. ☎ 3988 (exp 11/14)

Prof WM, 23 165 5'8, healthy, muscular, intelligent, ambitious. Comedy, reading, Central MA, seeks WF. ☎ ☐ 5017 (exp 11/14)

WM, 38, 170, 6', handsome, witty, fit, romantic, seeks attractive lady who wants her favorite love song to come true. ☎ 8108 (exp 11/7)

Woman sought by serious DJM (42) to make me laugh. Lets enjoy life and build a long term relationship. Call or write Box 232 Newton 02159 ☎ 3056 (exp 11/21)

MEN SEEKING MEN

ALEX P KEATON
WM 25, handsome, conservative, butch, fraternity type. You: 22-32, professional, athletic, fit; loves sports; no drugs, fats, fems. ☎ 3064 (exp 11/21)

ARE YOU...
Attractive. Bright. Caring. Sophisticated. Humorous. Fit. GWM 24-38 professional. It's gotta be you and no one else but you (or don't bother replying to this ad). I'm a GWM, 35, 5'10" 175, who wants to find a happy ending to my fairy tale (pun intended). Are you the one? Let's talk. ☎ 2095 (exp 11/14)

Attractive M, 47, very straight acting and appearing, to meet same. ☎ 8231 (exp 11/21)

Attractive, masculine GWM, 20, seeks attractive male for relationship. Sincere only. Will travel. Photo please. Box 115 Maynard, MA 01754.

Attractive open-minded male 49 to meet same South Shore. ☎ 8250 (exp 11/14)

Good-looking, muscular, "straight" WM, 26, jock seeks similar good-looking, WM for friendship/relationship. ☐ 3926

GWM, 20, good-looking "straight" acting, 150, 5'11, brown/hazel, student, new to lifestyle, looking for the same 20-22. Please send photo. ☐ 6646

GWM 20 looking for other GWM for good times. ☎ 8015 (exp 11/14)

GWM 23, 5'9" 150lbs, seeks 18-30 in Woburn area. ☎ 8233 (exp 11/13)

GWM, 24, 6'1", 175, bl/bl, good looking, straight acting. Enjoy outdoors, sports, music. Seeking similar 18-28 for friendship/more. Photo a plus. PO Box 3341 Peabody, MA 01960.

GWM, 24, 6', 185lbs, brown hair/eyes, into cars and old rock, seeks quiet South Shore guy 18-27. ☐ 6654

GWM, 26, 6'1", blond/blue, 178, down to earth, outgoing, enjoy music, movies, outdoors, travel. Seeking GWM 26-36 to share my life with; tired of games and phonies. Thank you! ☎ 8161 (exp 11/14)

GWM, 27, 5' 10", 160, Brown/hazel straight acting, into movies, fitness, beach, concerts. Seeks GWM 18-34. Attractive for relationship. ☎ 3059 (exp 11/21)

GWM 27, 6'1", 175, br/br "STILL!!" Searching for Mr. Right. Enjoy quiet times, skiing, sane people. PO Box 260, East Hampstead NH 03826

GWM 27 masculine, fit, attractive, laid back. Outdoors, watching sports, music, more. Dislike gay scene. Seeks same Haverhill-Boston area. ☎ 3941 (exp 11/21)

GWM 28 5'11" 165 brown/brown, masculine and attractive, new to Mass. Enjoys MTN bike, hockey, four-wheeling, sports. Seeks jock/sports oriented WM 18-30 for friendship and more. 253 Low Street, Suite 181 Newburyport MA 01950 ☎ 8261 (exp 11/21)

GWM 28 5'5 155 brown/hazel, straight acting, seeks GWM 18-38 straight acting for friendship possible relationship. ☎ 3852 (exp 11/7)

GWM 30 5'10" 175 black/blue professional nonsmoker; look like Tom Hanks; looking for down to earth, well-rounded guy. ☐ 6651

GWM, 30, 6' 2", 195, brown/brown, professional straight acting and appearing, many interests from sports to theatre, seeking similar 25-35. ☎ 3961 (exp 11/14)

GWM, 31, very attractive, 5'11", 155, brown/blue, loves outdoors--kayaking, windsurfing, dirt bikes, canoeing, backpacking, seeks younger (18+) guy for meaningful relationship. ☎ 8167 (exp 11/14)

GWM 33, 5'7", brown/blue, goodlooking, 'straight', intelligent, nice guy seeks similar, 29-38, for relationship. Photo/phone? ☐ 1739

GWM, 35, masculine, sincere, seeks younger (18+) brother for meaningful friendship. ☎ 8176 (exp 11/7)

GWM, 38, 6'-0" 160 HIV+ lonely sincere seeks same 30-38 for friendship possibly more. Dislike gay scene. ☎ 8240 (exp 11/21)

GWM 39 5'11" 165 lbs br/br seeks running/biking, swimming, skiing, intelligent, upbeat, funny, attractive, single, honest secure adult. ☎ 2068 (exp 11/7 Prov area

GWM, 39, 5'5" 150, brown/brown, look younger, seeks older GM (over 70) for fun & friendship. Prefer energetic person. ☎ ☐ 5018 (exp 11/14)

GWM, 40, seeks 30-45 for good times. POB 2120 Boston 02106. ☎ 8154 (exp 12/19)

GWM 41 5'11" 170, healthy, professional non-smoker with nutrition & holistic consciousness, likes camping, hiking, canoeing, Maine-Vermont, freeweights, cooking in, dining out, classic movies, and old houses, seeks trim, stable GWM with mind & heart for friend or relationship. ☎ ☐ 3051 (exp 12/12)

GWM 43 5'5" 135 brn/brn seeks masculine GWM for companionship, possible relationship. Live mid-Cape. Box 1453 Provinetown MA 02657 ☎ 8116 (exp 11/7)

GWM 44, 5'10", 160, sincere stable, masculine professional guy, seeks similar, 20-45 in good shape, for friendship or relationship. Be sincere, thanks. Box 964 Lynnfield MA 01940 ☎ 8177 (exp 11/7)

GWM 48, good shape. ☎ 8251 (exp 11/14)

GWM, 6', 155, goodlooking, 28, easygoing, interests vary, seeks friendship/relationship. Cape Ann area a plus but not necessary. POB 4193 Peabody MA 01960.

GWM good-looking professional seeks Gay to ski, travel, have fun. You are 20 to 35 straight appearing good looks/body. I am 40 straight appearing, educated. Write Box 184 Plaistow, NH 03865

GWM professional attractive clean-cut 5' 11" 150, nice guy many interests seeks attractive young guy 18-28 for honest rewarding relationship. ☎ 8170 (exp 11/14)

MATURE MAN
GWM, 39, tall, attractive, intelligent, successful, professional, non-drinker, non-smoker, who is sincere, fun loving, honest and capable of commitment seeks a similar man, 28-48 for friendship that could develop into relationship. My interests: travel, music, theatre, skiing, biking, tennis. ☐ 6645

Mid-age GWM seeks self-sufficient, younger 25-40 GWM for travelling this winter to warm climates for occasional vacation. ☎ 3940 (exp 11/7)

MUSCLE, CAPE COD/BOSTON
Tall, handsome, muscular, smooth, brown/blue WM mid 30's seeks bulky, muscular guy for good times & friendship. ☐ 5960 (exp 11/7)

NORTH SHORE
Tall David, 40-something, seeks Goliath, any age (18+). PO Box 8143, Salem, MA 01979. Sling along with me.

SO NH
GWM, 36, 6'2" 185, into sailing, skiing, bicycling, good food and good conversation looking for friend to share and grow with. 427-3 Amherst St, Suite 192, Nashua, NH 03061. ☎ 8109 (exp 11/7)

SOUTH SHORE
Masculine GWM, 31, sincere, intelligent, regular guy, seeks friendship with same, not a sex ad. Bx 289 Accord MA, 02018-0289 ☎ 3070 (exp 12/5)

"Straight" WM 36 seeks "straight" WM 18-25 for fun. If you never thought you'd answer an ad like this, answer this. ☎ 8239 (exp 11/14)

"Straight", sincere, professional, 45, 5'10", 160, seeks committed relationship. ☐ 1728

SUPERSTAR WTD
for starring role in my life. After some bad casting now looking for you! You are 20-28 (students great), blonde a + but not a must! I'm goodlooking, WM in entertainment field, 34, 6', 170. We both love films, sports, theatre, travel & quiet romantic times. ☎ 3071 (exp 12/5)

WHY NOT
GWM, 22, 6', 170, brown/green, very attractive and fit, educated and intense! Seeks older companion (up to 40 only). Must be very in shape, masculine, confident and stable. We both enjoy jazz, wine, the arts, inane conversation and remote Carribbean beaches. ☎8148(exp 11/14)

WEST OF BOSTON
"Straight", ambitious, personable guy 29, 6', 190, brown/brown, nice looks, in good shape. Clean. Would like to develop friendship, possibly interdependent relationship with similar guy 22-29, not adverse to fidelity. Ready for comedy and dance clubs, weekend trips, concerts, inspired conversation and mutual venture. POB 461, Marlboro, MA 01752.

WM, 27, good looks, athletic build, healthy, seeks similar. ☎ 8257 (exp 11/21)

WM 32 6'2" 190 handsome, masculine, honest, healthy, easy-going, all straight friends, 'guy next door.' Homosexual, not 'gay' - big difference. Seeks similar, masculine, 'straight' WM to 35. Friendship, trust first. No fems/weirdos. Peabody - Boston area. ☎ 8156 (exp 11/14)

WM 34 very good looking but very closeted, seeks WM 21-34 for friendship. If you never thought you'd answer an ad like this, you're the person I'm looking for. ☎ 8111 (exp 11/13)

WM, 38, 315, seeks M, 50+, husky a plus. ☎ 8246 (exp 11/21)

WM, 45, 5'11", blond/blue, seeks mature, masculine, in shape WM, 28-45, for deep, positive relationship beyond labels and games. Sharing passion for art, music, philosophy and outdoors. ☎ ☐ 8256

WM 53, 5'11", heavy 285lbs seeks masculine friend. POB 1061 Boston 02118

WOMEN SEEKING WOMEN

Attractive, feminine, GWF, 26, seeks athletic, feminine compan, 25-30, to share good times, romance, and honesty. ☎ 2113 (exp 11/14)

Attractive GWF looking for other GWF for good times. ☎ 8611 (exp 11/14)

Energetic, spontaneous, fun-loving GWF, 40's, with variety of interests, seeks sincere friendship. No drugs or alcohol. ☐ 6647

Feminine LF, 23, seeks friendship, companionship in Hudson NH area. ☎ 8255 (exp 11/21)

FRIENDSHIP
SJF looking to expand network of friends. Over 40. Please write PO Box 2093. Natick, MA 01760.

Hi, I would really like to meet you, call me. ☎ 8095 (exp 11/14)

METRO-WEST AREA
SJF looking for sincere friendship, non smoker, over 45, attractive. If you'd like to make a new pal, call! ☎ 5972 (exp 11/14)

WEST OF BOSTON
GWF 43, 5' 8", slender, looking for that special woman for long-term relationship. If you're tired of short, superficial romances and would like a warm, romantic, and affectionate L in your life, then let's get acquainted and see where it leads. ☐ 6653

MESSAGES

INCREDIBLE GIRL
with long, black, curly hair on the Orange Line next to me from Back Bay to Downtown Friday 9/30. You wore black leather/suede jacket, green skirt, and I, a beige suit. Regetably, we didn't speak. Call or write if you're out there! ☐ 6652

Beat Saddam Hussein! Heat your home with the Boston Phoenix's Fuel & Firewood Classifieds - 267-1234

SEEKING
T.M. Belden call K. in Attleboro. I know you're out there. I'd like a cappuccino.

★ THE BAD MOVIE CLUB ★
We're people who love to argue and correspond about some of the worst movies ever made. This Week's thumbs down goes to:

PERFECT
The combination of aerobics and a SEX scandal should have ensured a box office hit, but maybe Richard Simmons & Hunter S. Thompson would have been more convincing playing the leads. PATHETIC would have been a better title! © Please send your Votes, Questions, or Comments to Box 1544, 126 Brookline Ave, Boston, MA 02215

WEDNESDAY NITE IS:
Singles laundry night for Harvard-Leslie.

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126 BROOKLINE AVE.
BOSTON, MA 02215

FAX - FREE FRIDAY 536-7977

Fax your ad on Friday, and your 15 letter headline and first 20 words are on us!

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7 Pt. Bold $8.75 *15 Letter Limit* ☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐

9 Pt. Bold $10.00 *12 Letter Limit* ☐☐☐☐☐☐☐☐☐☐☐☐

PRINT CLEARLY: (*First 10 Words Are FREE. Additional Words Are $1.25 ea.)

☐ **YES!, I want the FREE Personal Call® Service**
I understand it's FREE and I agree to record my greeting immediately upon receiving my security code.

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Multiply by number of weeks ad runs X _____
(Two week minimum) ..... **TOTAL $** _____
To order using ☐ MASTERCARD ☐ VISA ☐ AMEX, please fill out this section:
ACCT # _____ EXP DATE _____
SIGNATURE _____

CATEGORY
Please check appropriate box for category placement:
☐ WOMAN SEEKING MAN ☐ MAN SEEKING WOMAN
☐ MAN SEEKING MAN ☐ WOMAN SEEKING WOMAN

☐ **Check here if you will let us read your Personal ad and play your Voice Greeting on WFNX and other radio stations (No names will be used, only box numbers.)**

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ADDRESS _____
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Phoenix PERSONAL CALL

GUIDELINES
Anyone seeking a long-term, monogamous relationship may advertise in Personals. Abbreviations are permitted only to indicate gender preference, race, and religion. The Boston Phoenix suggests that ads should contain a self-description, age range, lifestyle, and avocations. Ads containing explicit sexual/anatomical language will not be accepted. The Boston Phoenix reserves the right to edit or reject any advertisement. Classified ads may be submitted for publication only by persons 18 years of age or older. Also, no ads will be published seeking persons under that age.

DISCLAIMER
The Boston Phoenix assumes no liability for the content or reply to any personal advertisement. The advertiser assumes complete liability for the content of and all replies to any advertisement or recorded message and for any claims made against The Boston Phoenix as a result thereof. The advertiser agrees to indemnify and hold The Boston Phoenix and its employees harmless from all costs, expenses (including reasonable attorney fees), liabilities and damages resulting from or caused by the publication or recording placed by the advertiser or any reply to any such advertisement. By using PERSONAL CALL®, the advertiser agrees not to leave his/her telephone number, last name, or address in his/her voice greeting message.

CANCELLATION OF PROMOTION
Ads not appearing in issue requested will appear in next available issue as long as the promotion is in effect. The classified promotion may be cancelled at any time without notice.

THE DEADLINE FOR PLACING YOUR PERSONAL AD IS 6:30 PM ON THE WEDNESDAY PRIOR TO ISSUE DATE

PHOENIX CLASSIFIED OFFICE
126 Brookline Avenue
Boston, MA 02215
OR CALL 267-1234

OFFICE HOURS:

Monday	**8:30 am - 6 pm**
Tuesday	**8:30 am - 7 pm**
Wednesday	**8:30 am -7 pm**
Thursday	**8:30 am - 5 pm**
Friday	**8:30 am - 5 pm**

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MUSIC & THE ARTS

ACTING

ACTORS, ACTRESSES, THEATRE GROUPS: This could be your big break! Advertise in the Phoenix classifieds today. 267-1234

Actor's scene study: Small classes. Individualized attention. Elizabeth Appleby, Former Managing Director, Alley Theatre. 868-6341

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AUDITIONS-Private coaching and audition preparation for actors. Focus on individual needs and ongoing professional development. Elizabeth Appleby, Former Managing Director, Alley Theatre. 868-6341

Actors and actresses with good movement skills to tour greater Boston in dramatization of "The Nutcracker" for Boston Ballet November to December. Good pay. Auditions Wednesday, November 7. 3-8pm. 542-2291 for appointment.

ACTORS WORKSHOP
Register now classes start 11/16,17. Full-time days. Part-time evenings. Stage & film acting & speech. TV commercials. TV soaps & fencing. Special teen & childrens classes. Self-improvement for non-actors. 34th year. Free brochure. 423-7313 40 Boylston St. Boston.

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Broadway Cabaret audtioning for 1 male tenor and 1 female soprano for broadway review at area restaurant. Audition dates are: Sunday, October 28 2pm and Sunday, Nov. 25 2pm 508-858-0341 (call Jim)

Cabaret Singers wanted audition Tuesday 9pm Kendall Cafe, Camb. 661-0993

Discover your comedic voice with a professional comedy/improv actress/teacher. Two Different Workshops begin Thr. Nov 8. Thur Nov 15 Call 331-8136

Find out how to get commercial, jingle and studio work as a vocalist. 247-8689

Guilty Children is holding auditions for improv comedians on November 15. Please forward head shot and resume to:
Guilty Children
222 Powderhouse Blvd.
Somerville, MA 02144

The Studio at COLLINGE/PICKMAN CASTING
—workshops for actors
The reigion's leading casting and directing professionals offer challenging, intensive acting and on-camera workshops for all performers, from the beginner through the professional.
Workshops begin the week of November 5
Spaces Still Available
call for information
492-4212

FEMALE LEAD VOCALISTS
National Producer/writer/promoter of pop music is now holding auditions for female vocalists for opening of three new groups to record and go on national tour. Previous experience not necessarily a prerequisite; we are looking for fresh, dynamic new talent. Call J.D. at 738-0044

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Call Katie Singer at 876-9656

MRM Productions is now accepting resumes for a new comedy opening in January. Actors, actresses & stage managers needed. Pay involved no calls please. MRM Productions 481 Ferry St. Everett, MA 02149

Scholarship Auditions! The National Shakespeare Conservatory holds auditions for Philip Meister Awards for outstanding student actors Nov 10 in Boston. The Conservatory offers a Two-Year Professional Actor Training Program in NYC. Call for appointment and information. 1-800-472-6667.

"THE ROAD TO MECCA" - Vokes Theatre, Craig Foley directing - January production dates - 1M & 1W 60's, 1W 30's - auditions Nov. 11, 1:00 - 6:00 & Nov. 12, 7:00 - 10:00 - please prepare 2 contrasting monologues - call for appt. 508-358-2011, no pay

COMICS-As seen on CHANNEL 7, Improve Your Stand-Up Performance and develop New Material. Private Coaching with Elizabeth Appleby. Former Managing Director, Alley Theater. 868-6341

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2 guitars, 1 drummer need 1 bass for band. Neil Young, Stooges may be influences. For more call 782-5865.

A A A WANTED:
People who play instruments. We rock & sway & have lots of gigs & things. Frank & Jim, 646-0201

Acoustic group seeks bassist. Must sing, national record & headlining folk gigs. 508-643-1414

Aerosmith-Black crows type band needs guitar. Send demo to PO Box 442 Boston MA 02123

Bass & Drums wntd 4 orig band. Infl Patti Smith, Iggy, early cncrtete bide. (508) 663-5334 lv msg

BASSIST NEEDED IMMEDIATELY
Glenn Hughes, Tony Franklin style with vocals. Major management with record deals pending. 201-616-9456

BASS SOUGHT
by Boston pop/rock band with demo & space, for gigs & recording project. Pref exp, vox, writing & groove/aggressv/creative style. Infl: Costello, Bowie, Beatles, Pixies, Cavdgs, Reed, Chilton. 262-4683 Ted

BASS PLAYER
Wanted for noted orignl rock band. Must have voc equip. trans. dedication Call Bill 282-9280

BASS WANTED
Orig band w/gigs record contract nds bass. Influ Stones, Doors, Replacements, Jim 593-2638

Bass wntd for currntly perfrmg/negotng rock band. Dedicated & heading for lrg scale success. 749-6401.

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CARRIBBEAN RECORDING ARTIST
wants guitarist & keyboardist for new Boston band. Call eves; Dell or Patricia, 508-263-8115.

Creative singer w/ talent & style sought by exper guit and drums for prog synth/ funk band 648-1911

Desperately seeking singer for rock band. Infl U2, Stones, REM. Call 617-436-5797.

Drmr & sngr/sngwrtr lkng for gtr plyr & bass plyr to form band--country/rock orgis. 623-1664 or 666-4879.

Drummer for all orig acoustic/elec mix of Scottish/Irish folk & American alt rock. Infl: R Thompson, Water Boys, Huskerdu. Serious only. Dan 661-4665 or Scott 527-2279.

DRUMMER
For original alternative band. Infls: Ventures, Velvets, 60's sound. Please call 631-6259 or 322-3754

DRUMMER
w/ vocals seeking full-time Top-40 GB or show band. Can travel. Call Michael Ray. 471-5961 anytime

Drummer wanted for estab orig hard rock band. Infl: metal, punk. Gigs, record. 539-0455, 524-6426.

Dynamic bass player wntd for orig rock bnd. Strong presence & committment a must. Call 625-7617

Eight To The Bar seeks full-time experienced guitar player. Well versed in R & B/swing styles. Vocals preferred. Heavy time & travel committment. (203) 272-0597

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F Bass seeks hard rockin F ld guit to jam & write with. Infl Ozzy, Guns, Crue, Skids, LM. (508) 528-8375.

Female keyboardist w/lead vocals sought by working Top 40 GB band. North shore area. 944-1475.

Female rock vocalist and drummer seeks guitarist and bass for hard edge rock and roll band b/u a must exp players only no drugs attitudes call 651-2739

F singer avail to sing commerical jingles. 15 yrs prof exp and voice over services also avail call 728-1419

GUITAR WANTED
Mercy beat aud creative guitar with at least 7yr pro exp (pil F no more) to record & showcase please have demos Vic 353-0308

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sought by pop/rock band w/ space, 6 song demo. Have keys, guitar, drums & strong vox. Infl: Squeeze, Bowie, Police, Beatles. Pref exp & creative/melodic style, & pref exp'd writer. Ted at 262-4683

LEAD VOCALIST
Hard rock/metal front man sks serious orig band or lead guitarist. Have space/equip. Robert 326-7104

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Original alternative band seeks bass, drums & keys, modern diverse style. Call 325-1119 or 662-9248.

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Pop/metal band w/ NY mngmnt & completed album sks pro drummer to do live shows & showcases. Pls snd photo & tape to Big City Ent 240 Central Pk South, Suite 6R NY, NY 10019, 212-713-0090.

Producer seeks vocalist for international record deal. Call 247-8689.

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Rush knowledge a must! Key's & back voc's also. Ask for Bob. 289-4535

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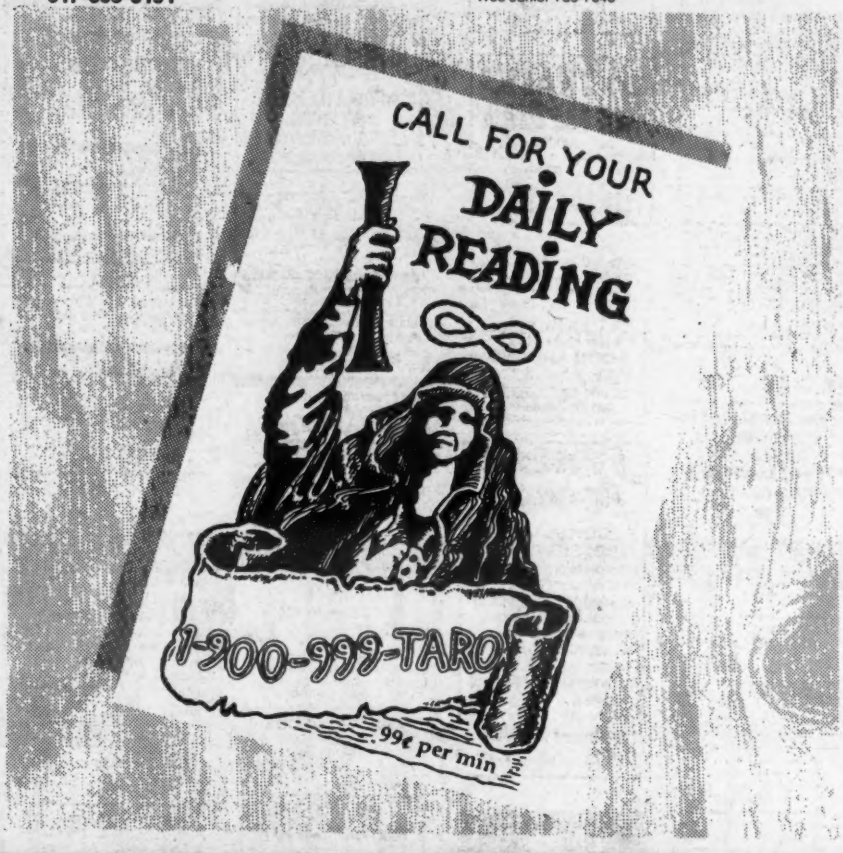

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ATTENTION!
THE DEADLINE FOR RENEWING ALL GUARANTEED CLASSIFIED ADS IS TUESDAY AT 6:00 P.M.

Chevy Belair '64. Black 6 cylinder. $500 or BO. New battery, starter, and water pump. Brad 277-7073.

Chevy Celebrity 1983, ZERO MILES ON NEW FACTORY ENGINE, so. car, newer trans, 2.5 litre, 4 cylinder, auto, $2500/BO 236-4406

Dodge Colt '82 hatchback, 86K, runs well, new parts, a/c, AM/FM cassette. $550 Call (617) 646-9009

Dodge Raider '87 4x4 (Montero) 36K, dealer mntnd, ac, snrf, silver, blck trm, blw book $6700. 576-7635

FORD Escort 1985. 60K miles. 5 spd manual. Great cond, new brakes & battery. Reliable gd mileage economy car $1995/BO 859-9866

Lincoln Town car Signature Series 1988, 42000 miles, kept in heated garage, excellent condition, $12900, 508-374-7262

MERCURY Topaz 1984 4door, Am/Fm, ac $2695 254-8484

FOREIGN

1984 CAMARO Z28 mint condition, fully loaded. Must see. Call Alison days 981-2236 eves 933-8507

69 VW Bug, new parts, good local transportation, looks good, Best offer, 864-9115 days, 523-4807 evenings

'75 VW Bug, blue, sun-roof, fun project car! Needs a bit of work & TLC. $100 must sell. 969-5766.

81 VOLVO 2 door sedan. Blue, a/c, snows tire 96K miles runs great, exc buy at $2000 Call 1-631-5011

'90 Toyota tercel coupe, red 5spd, PB/PS, Z-lock AM/FM cas, 7Kmi, must sell $7495/bo 923-1383

BMW 528i '79, mint, auto, 128k mi, eng rebit, all opt, lux beige, 508-470-5032, 603-382-5467

HONDA, 1990 Civic Si htchback, Rio red. Brand new, only 1k miles! Perfect cond. Pwr mnrf, AC perfm tires. $10,200 864-3736

Honda Accord, '83, standard, blue 4dr. Stero, a/c, southern car, must see 572-2612

Jaguar Van Plas '84, Antelope (Taupe), immac, 1 owner inc 4 shows, $13,750, wkdays 266-8860 wkend 723-5933.

MAZDA RX7-S 1985 5spd, red, stereo cassette, new tires, new brakes. $5000 Call 508-872-8373 ask for Quint

Peugeot 505S 1986, automatic, elec sun-roof, 4 new tires, 53K mi, 1 owner, mint cond $5600. 233-4393.

Renault Alliance 83, 2 dr, mint cond, 69K, new tires, $1550. 266-7029

RX7 GSLSE, 1985, 25,500 loaded, excellent condition garaged in winter $8500 617-729-6584

TOYOTA Corona '73 station wgn, auto, ac, no rust, 150k mi, exc cond, just tuned up, $800 or bo, 731-5430 aft 5pm, ask for Corin.

TOYOTA, Tercell '80 htchbck, runs, nds some work, no rust, $200, call 484-6706

VOLKSWAGON Scirocco 1985. White. 70kmi 5 speed, A/c, sunroof. $5000 or best offer. 617-367-2467

VOLVO P-1800 E, 1970, 5sp, pristein, TAKE A LOOK. 85,000 orig miles, no rust, no dents, driven daily. 491-4823

Volvo Wagon 1983, am/fm cass, AC, ps/pb, auto, new exhaust, brakes. 93K mi. $4950 or BO. 322-4943 aft 4.

VW '71 Bug 34K orig mi. Honest! 2nd owner, extremely tight ex cond. A real gem $2985 926-3627

VW RABBIT, 1982, looks good, runs great. Nice car. Only $1995. 628-2277

VANS & TRUCKS

SALE-GREAT 4X4
FORD F150 1988 Supercab. 6' bed 351V8 Auto Ac All power Stereo tape Cruise Blk/grey Tow/camp Xtras Save $ 508-264-6680 days. 401-949-4505

CYCLES

85 Honda Aero 125 scooter. New eng. Low miles. $450/bo. Geoff 492-2777 ext 3455. (508) 881-7946

HONDA, '84 shadow 500, blck, exc cond w/ 2helmets & jacket, $1200. Call Ken 324-0790.

Landlord just raise the rent? Find a new place to live through the Phoenix Classifieds! 267-1234.

TIRES

13" VW Cabriolet alloy rims for sale. Good condition $400/BO Call 277-6831 wkday eves, all day wkends

Snowtires: 2 13" Radials 185/70R13, practically new, w/13" rims. $125 pair. 625-5538.

SNOW TIRES-
Goodyear Ultra Grip 2, used one season, excellent condition, P195V70R14. Call John, 964-7693

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HOW TO DRIVE CAR THIEVES AWAY.

Get yourself a Kryptonite® Car Lock. So when a guy with a door jimmy in his hand and hot wiring in his heart looks in your car window, he'll see that yours is one car he won't drive away with.

Order toll free: 1-800-225-5669, dept. 586
Or send $89.95 (MA residents add 5% sales tax) to: MVTC INC. 95 Freeport St., Boston, MA 02122.

We guarantee it. If your car is stolen while locked with our car lock, we pay up to $500 of your auto insurance deductible. Call or write for details.

The Kryptonite Car Lock qualifies for auto insurance rate discounts in some states. Ask your insurance agent.

Available in black, blue, red and yellow.
Made in the U.S.A.

THE TOUGHEST LOCK ON THE STREET.

KRYPTONITE

NEW OWNER SAYS SELL!!

FLEET REDUCTION SALE

1986 Plymouth Reliants & Dodge Aries

Well-maintained, very clean, S.E. sedans, air cond., stereo.

Take your pick– many to choose from

$2595.00

60 day, 2,500 mile warranty

affordable auto rental

585 Boston Rd., Billerica
508/663-3030

NIGHT CLUBBING.

IT'S WHAT'S HAPPENING.

FOR THE WHO-WHAT-WHERE CHECK THE BOSTON PHOENIX

Silver Lake Dodge & Leasing

Welcome Home, America to Silver Lake Dodge

(compare the Dodge Advantage)

We're now offering 1991 Dodge cars & trucks at great introductory prices.

1991 MODEL	BUY	LEASE with $1 down
1991 COLT* SLD DISCOUNTED PRICE $7395 CHRYSLER REBATE $400	$6995	$149** PER MONTH
1991 SHADOW AMERICA* SLD DISCOUNTED PRICE $7995	$7995	$159 PER MONTH
1991 CARAVAN* SLD DISCOUNTED PRICE $12995	$12995	$229 PER MONTH

1991 DODGE STEALTH*

The Sports Car that all of America is talking about is now available to see and drive!

BUY IT FOR $16880

LEASE WITH $1 DOWN $325 PER MONTH

** order in your choice of color*

INTRODUCING THE LUXURIOUS, NEW 1991 RENEGADE VAN CONVERSION

Including:
4-speed overdrive transmission, front and rear heat & air conditioning, pwr door locks-all doors, pwr windows-front doors, tilt steering wheel, 35 gallon fuel tank, cast aluminum road wheels, AM/FM stereo ETR cassette w/ 4 speakers, 4 swivel reclining captain's chairs, rear sofa sleeper, 3 opening vista bay windows full carpeting, custom exterior paint stripe package, luggage rack.
PLUS 75 ADDITIONAL STANDARD & OPTIONAL FEATURES

EXCLUSIVELY AT SILVER LAKE DODGE & LEASING!

Mfg sug retail	$26,001
SLD discount	6,265
Chrysler Rebate	750
OR financing as low as 7.9%	

DELIVERED FOR $18,986

LEASE WITH $1 DOWN $399*

NEW EXTENDED SERVICE HOURS

for your convenience

Open evenings Mon-Thurs 8am-8pm

Fri 8am-6pm, Sat 8am-12 noon

**48 mo. closed end lease($149x48=$7152) with purchase option at lease end with approved credit. Lease price based on 75,000 miles & reasonable wear & tear. Purchase option price is $10674. Taxes, insurance & reg. is additional. 1st mo & Refundable sec dep of $300 required.

Silver Lake Dodge & Leasing
Rte. 9 - 1/2 mile west of 128, Wellesley
Sales Dept. Open M - F 9-9, Sat 9-5, Sun 12-5
235-6666

Welcome To

Entre Nous

The Alternative Section

IN THIS SECTION: ENTRE NOUS ■ PHONE SERVICES ■ ESCORTS ■ ADULT SERVICES

CLASSIFIED LINE ADS: 617-267-1234

Phoenix CLASSIFIEDS

ESCORTS ENTRE NOUS

Entre Nous/Escort Advertising Policies

CLAIMS FOR ERRORS AND OMISSIONS

The Boston Phoenix accepts no liability for its failure, for any reason, to print an advertisment and shall be under no liability whatsoever for any error for which it may be responsible beyond liability to give the advertiser credit for so much of the linage occupied by the advertisement as is materially affected by the error, provided that the Phoenix is notified by the advertiser of such error in an advertisement within seven days of publication.

COPY REGULATIONS

The forwarding of an ad is construed as an acceptance of all the rates and conditions under which advertising space is at the time sold by the Phoenix.

The Boston Phoenix reserves the right:

- To revise copy containing objectionable phrases
- To reject in its sole discretion, any advertisment on account of its text or illustrations
- To determine correct category placement

No advertisment containing a private phone number and/or address will be accepted in the Entre Nous columns. Only Phoenix box numbers or Post Office box numbers may be used.

All advertisements must be accompanied by a full name, address and telephone number.

CANCELLATIONS AND CHARGES

There are no refunds for cancelled ads. Advertising space credit will be issued for ads cancelled before 4 p.m. Tuesdays. Changes in Advertisements will be accepted until 4 p.m. Tuesdays.

DEADLINES

Entre Nous/Escort ...Tuesday 6 p.m.
Escort telephone verification..Wednesday, 12 noon
Changes and cancellations...Tuesday 4 p.m.
A $25 late fee will be added to Escort and Entre Nous line ads placed after 6 p.m. on Tuesdays.

OFFICE HOURS

Mon. 8:30 a.m. - 6 p.m. Wed. 8:30 a.m. - 7 p.m.
Tues. 8:30 a.m. - 7 p.m. Thurs. 8:30 a.m. - 5 p.m.
Fri. 8:30 a.m. - 5 p.m.

ADVERTISEMENTS WHICH MUST BE VERIFIED

Telephone numbers will be printed in the People Section in commercial advertisements only. Telephone numbers printed in the Escort section must be verified by the advertiser. The deadline for verification is Wednesday at 12 noon. If a line is not verified, it will not appear in the paper. Failure to verify a display ad will result in automatic assignment of a Phoenix box number and charged to the advertiser.

BOX NUMBERS

Advertisers may pick up box number replies at the Phoenix Classified Office between 9 a.m. and 5 p.m. Monday through Friday. Replies are held for 3 weeks after the last insertion of the advertisement.

The Phoenix is expressly authorized, but not required to open and inspect any or all material directed to a Phoenix box number and to discard or otherwise dispose of, any flyers, unsolicited advertisements, and the like.

USE THIS FORM TO FILL OUT YOUR ENTRE NOUS/ESCORT ADVERTISEMENT

We cannot print your advertisement without the following information:

PHONE #: _____

NAME: _____

ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

To place an advertisment using Mastercard, Visa, or American Express, please fill out this section or call 267-1234

CARD #: _____

BANK: _____

DATE: _____

SIGNATURE: _____

CATEGORY _____

INSERTION DATE: _____

PRICING YOUR AD (Fill in appropriate rate/s)

	ENTRE NOUS	ESCORT	
LINES	15.00 per line (4 line min.)	15.00 per line (3 line min.)	$_____
7 pt. light headline	16.00 per line	16.00 per line	$_____
7 pt. bold headline	17.25 per line	17.25 per line	$_____
9 pt. bold headline	18.50 per line	18.50 per line	$_____

Capitalized words

_____ # of capitalized words @ $1.25 each = $_____

SUBTOTAL $_____

BOX NUMBERS (weekly)

Applies to line advertisements in Massage and Escort Sections.

☐ Pick-up: $15.00 - ☐ Entre Nous Phone Service: $15.00

x_____ # of weeks = $_____

TOTAL $

If you buy a mailbox, you get Entre Nous Phone Service for Free.

COPY

Print one letter in each block. Leave a space between words and a separate space for punctuation.

HEADLINES:

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

The Boston Phoenix reserves the right to reject or edit any advertisement.

TEXT:

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

Mail to: The Boston Phoenix, The Boston Phoenix, 126 Brookline Ave. Boston, MA 02215

DISPLAY CLASSIFIED RATE: $79.80 per column inch.

Please call 617-536-5390 x280 for more information on Display Classified Advertising

For more Classified Line information call 267-1234

HOT TALKING PERSONALS!

CONNECTIONS USA

CALL NOW!

1-900-646-4646

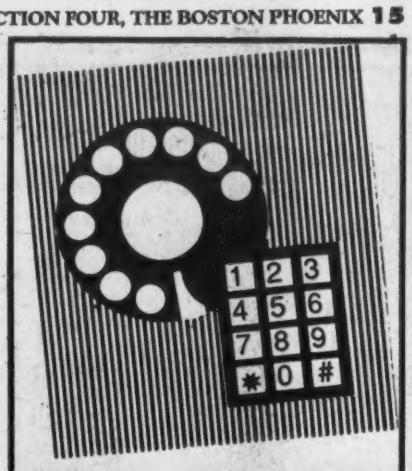
- Listen, or Record Yours
- For Dating and Friendship
- Categories for Every Lifestyle
- Voice Mailboxes Ensure Privacy
- Not a PARTY LINE!

$1.45/min. More info: (305) 565-4455, Ext: 7775

FREE
FOR LADIES ONLY
Ladies, place your personal ad
FREE
on the Love Line
Dial 1-800 255-5590
TO PLACE YOUR FREE AD
LADIES ONLY PLEASE

WHAT ARE YOU DOING?
LIVE!
1-ON-1

1-900-463-LIVE
(THAT'S 1-900-463-5483)
REAL LADIES ARE WAITING TO TAKE YOUR CALL LIVE! TELL THEM WHAT YOU'RE DOING - AND THEY'LL TELL YOU WHAT THEY'RE DOING TOO!
TOTALLY LIVE! TOTALLY PRIVATE!
CALL NOW!
Adults only. Minumum 10 minute call just $2.50 a minute.



PHONE SERVICES

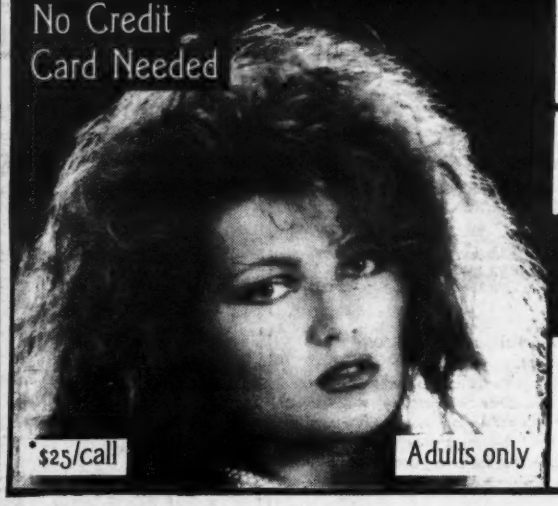
CONFESSIONS

1-900-990-9091
Voicemail Secret Confessions
Where you can connect with other callers!
$1.95/min.

1-900-990-1212
Uncensored Confessions
Uninhibited Women Tell All!
$2/min.

1-900-726-GIRL (4475)
Lesbian Confessions
Women To Women! $2/min.
© Interwest Communications

Private Moments
One on One
Very Personal Private Conversation
1-900-369-KISS*
Always A Woman On the Line



No Credit Card Needed
*$25/call
Adults only

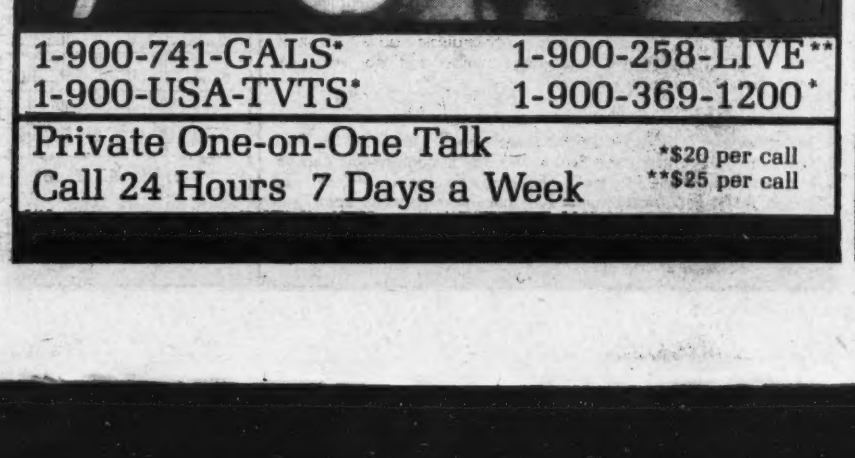
Lisa's Line
1-900-741-LIVE*
"MEET" Line
1-900-654-MEET*
The Famous "BABE" Line
1-900-USA-4LUV*
Personally Yours
1-900-654-FIND
Only $2.50/min.

One call can change it all!

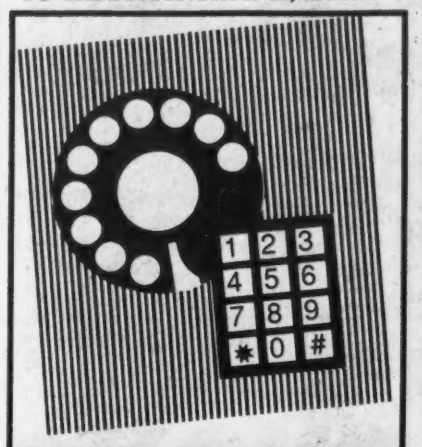
PLACE YOUR AD FREE!
617-494-1020

1-976-SNGL 99¢ per minute From (617) or (508)
Call PREFERENCES, Boston's Premier Singles Voice Mail Service.
We have hundreds of people like yourself looking to meet someone special. Call 617-494-1020 to record your personal message FREE!

The Most Beautiful Girls in America by Telephone
LIVE
Adults Only
No Credit Card Necessary



1-900-741-GALS* 1-900-258-LIVE**
1-900-USA-TVTS* 1-900-369-1200*
Private One-on-One Talk
Call 24 Hours 7 Days a Week
*$20 per call
**$25 per call



PHONE SERVICES

MEET HOT GUYS IN YOUR AREA ON

THE PIPE LINE

METRO BOSTON 1• 550•PLG1 (7541)
NORTH SHORE 1• 550•PLG2
SOUTH SHORE 1• 550•PLG3
WORCESTER METRO WEST 1• 550•PLG4
COLLEGE GUYS ALL LOCATIONS 1• 550•PLG5
BISEXUAL INTROS CHANCE ENCOUNTERS 1• 550•PLG6

Fulfill all your desires on the Pipe Line, Greater Boston's new adult hook-up service. This unique location-oriented, heavy-action line allows you to call guys in your own area, or any location if you're willing to travel. Pipe Line Personals: (617) 252-0988 FREE!

10¢ PER MIN. • 20¢ FIRST MIN. • 24 HOURS
Gay Owned And Operated

DREAM GIRLS

Private exotic conversations with beautiful women
* adults only *
LIVE & UNCENSORED

HOT!

1-900-990-0666

$10/call

VICE GIRLS

Dirty Habits
1 900 990 2258

Acts of Love
1 900 990 6632

Spiked Heels
1 900 990 7752

Caught in the Act
1 900 990 9669

Girls in Uniform
1 900 990 9875

Trained To Please
1 900 990 8998

HOT 1 ON 1

The Way You Like It

JOCKS
1-900-535-JOCK
(THAT'S 1-900-535-5625)

BI-GUYS
1-900-535-4MEN
(THAT'S 1-900-535-4636)

LEATHER
1-900-535-HUNK
(THAT'S 1-900-535-4865)

EXOTIC TRIPS
1-900-535MATE
(THAT'S 1-900-535-6283)

$1 per min., $2 the first. Adults Only

WOMEN IN JAIL

Seek Boyfriends and Husbands

Introducing America's most exciting dateline - for women who will soon be released from jail . . . and men who want to meet them!
They're young and attractive. They're sorry for what they've done. And they haven't been with a man in a long, long time. Can you help them out? Do you want to meet a woman who will really appreciate being with you?

CALL NOW—Women in Jail
1-900
535-JAIL
THAT'S 1-900-535-5245
They're getting out soon and they need your company.

$2 a min. ADULTS ONLY.

1-900-990-MEET

24.99

HOT 1 ON 1

THE WAY IT SHOULD BE!!!

1-900-776-4477

MUST BE 18 $10.95 PC

The Naked Truth! Live Wild Talk!

Hot 1 On 1 Conversations!
1-900-446-0008
$10.99 For 5 Minutes

Experience the Ultimate Women in Charge!
1-900-990-9923
$24.99 For 6 Minutes

Startling Romantic Fantasies True Confessions of Centerfolds!
1-900-446-0033
$1.49 per 1/2 Minute

Must be 18 Telco Corp.

OPEN PANDORA'S BOX.

JACK-IN-THE-BOX
1-900-463-3377

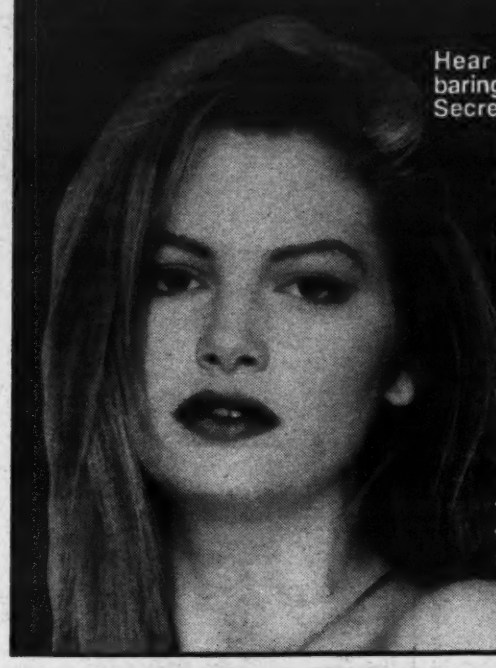
BOXER SHORTS
1-900-568-3869

BOX LUNCH
1-900-568-3739

900 THRILLS A MINUTE

$1 PER MINUTE ($3 FIRST)

LISTEN TO MY SECRET *PLEASE!*



Hear actual recordings of real people baring their secrets for the very first time. Secrets too intimate to tell face-to-face.

HOUSEWIVES CONFESS
1-900-847-4500
Find out what really goes on after husbands leave for work.

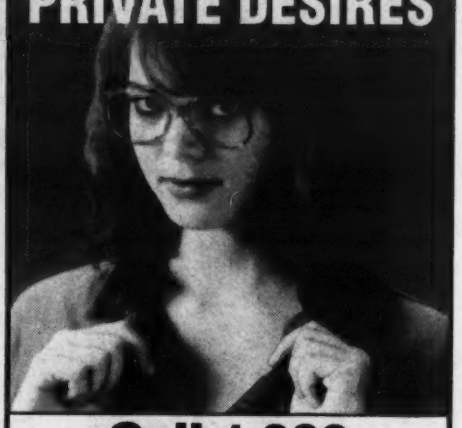
OBSESSIONS
1-900-847-4600
Dark desires, deep-rooted drives, unthinkable acts!

BEHIND CLOSED DOORS
1-900-847-4700
They never would have done it if they'd known someone was watching. Neighbors tell all.

$1 a minute, $2 the first. Adults Only

ORIENTAL LADIES Seek Loving Americans
1-900 230-3500
$1 a minute, $2 the first.

Sneak a Peek into PRIVATE PRIVATE DESIRES



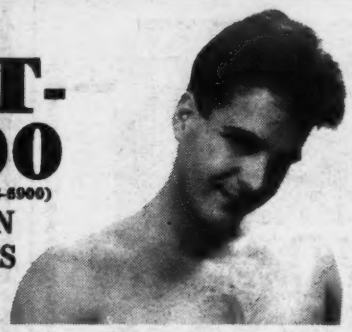
Call 1-900 420-9500
Listen as Ladies reveal their fantasies and they're all real
$1 a minute, $2 the first

IT'S GETTING HOT!

UNCENSORED MALE CONFESSIONS
HOT TALK ON
1-900-230-BEAR
(THAT'S 1-900-230-2327)
MALE TALK THE WAY YOU LIKE TO HEAR IT!
1-900-346-TELL
(THAT'S 1-900-346-8355)
MEN TO MEN TELL IT LIKE IT IS!
LEAVE YOUR OWN CONFESSION
CALL 1-212-753-0046
$1 per min., $2 the first.

INSTANT ACTION DEEP SATISFACTION

1-900 HOT-6900
(THAT'S 1-900-468-6900)
REAL MEN
NO ACTORS
HOT ACTION



$1 per min., $2 the first.

HOT GAY ACTION

1-900 535-BODS
(THAT'S 1-900-535-2637)
24 HOURS
$1 a minute, $2 the first.

HOT LADIES

HOT TALK-1 ON 1
1-900-HOT-LADY
(THAT'S 1-900-468-5239)
$1 per min., $2 the first.

BLACK WOMEN'S NUMBERS

1-900-454-0400

THE REAL NAMES AND PHONE NUMBERS OF SOUL SISTERS WHO WANT TO MEET YOU!
CALL NOW!

Adults Only
$1 a minute,
$2 the first.

ALL ALONE?
1-900 230-0500
$1 per min., $2 the first

SECRET
Romantic Confesstions
Intimate confessions from real people wanting to tell all!
1-900 230-3333
$1 per min., $2 the first.

LOOKING FOR FUN?

1-900 250-2000
$1 a minute, $2 the first

MAN TO MAN • ONE TO ONE
FANTASY CONNECTION
1-900-535-MATE
(THAT'S 1-900-535-6283)
Leave your own Fantasy, Call 212-753-0046
$1 per min., $2 the first.

NEED MONEY?

CALL 1-900-230-7777
HOT INFO ON CASH LOANS UP TO $5000 • BAD CREDIT OK
This phone call will appear on the long distance section of your phone bill. The charge for this call and all services provided is only ten dollars. Callers over 18 only please.

BAD CREDIT? GET A VISA CARD

EVEN IF YOU HAVE BAD CREDIT, NO CREDIT
EVEN IF YOU'VE BEEN TURNED DOWN BEFORE!

DIAL 1-900-386-VISA
(THAT'S 1-900-386-8472)

This phone call will appear on the long distance section of your phone bill. The charge for this call and all services provided is only five dollars. Callers over 18 only please.

PHONE SERVICES

FOXY

ADULT PARTY LINE
24-Hour Live Action!

- Sizzling Adult Conference
- Live One-On-One
- Swinging Bulletin Board

1-800-677-FOXY
3699

ONLY 99¢ PER HALF MINUTE, BILLED ON VISA & MC AS IWM COMMUNICATIONS.
TOUCH TONE PHONES ONLY. ADULTS ONLY.

VOICEMAIL ADVICE

Got a problem?
Need some feedback?
Like to give advice?
Now you can connect with other callers to solve personal problems, right on the telephone!
And you don't have to give out your phone number!

1-900-988-1213
$1.95/min.
© Interwest Communications

LADIES
DO YOU PREFER

THIS	...OR THIS?
Going out with phonies	*Men with Integrity*
Blind dates	*Candlelight Dinners for Two*
Friday night bar scene	*Dating the Man of Your Choice*
Singles parties	*Being in Control of Your Lovelife*
Meat markets	
On the lookout at the laundromat	

Take control NOW. In total privacy. In your home. Meet the man who could change your life. You make the choice.

call 1-800-888-8039
To record your personal ad and get your private voice mailbox or, if you're really busy

call 1-800-777-7769
To record your personal ad and your phone number. Callers and replies are sorted by area code.

FREE FREE FREE FREE

MAN-TO-MAN
CONTACTS

TALKING PERSONAL ADS
ARRANGED BY AREA CODE

CALL TODAY,
MAKE A DATE TONIGHT !

1-900 234-3500
$2 First min. $1 Each additional min.
INSTANT PRIVATE VOICE MAIL BOXES

1-900 234-MALE3
$1.95 Per min. Adults only
DIRECT CONTACTS WITH PHONE NUMBERS
PLUS TRUE GAY CONFESSIONS

DIAL IN YOUR AREA CODE

GET ADS FROM MEN IN YOUR LOCAL AREA - NOT FROM ALL ACROSS THE COUNTRY!

RECORD YOUR OWN PERSONAL AD TODAY AND MEET MEN IN YOUR LOCAL AREA TONIGHT!

1550 5656

BISEXUAL
1 ON 1

1550 5500

BISEXUAL
GROUP
ACTION

ONLY 10¢ MIN/20¢ FIRST MIN/$1 FIRST 9 MINS
617& 508 AREA CODES/24 HOURS A DAY
YOU MUST BE 18

FREE 550 INFO (617) 577-8227

1-550
7S
+
6M
2B
+
3D

ONLY
10¢
PER
MINUTE

20¢ FIRST
$1 -9 MIN.

ADULTS
ONLY
24 HRS.
CALL NOW

HOT
PARTY
GIRLS

NATIONWIDE PARTY LINE
1-800-999-6666
$9.95 per 1-2 min. VISA/MC

KICK BACK AND PARTY
1-900-999-4-PLAY
$1.50 per min. billed discreetly to your phone

MEN • WOMEN • COUPLES
1-900-234-BI-BI
$1.50 per min. billed discreetly to your phone

MEET PEOPLE COAST TO COAST
1-900-999-4444
$1.50 per min. billed discreetly to your phone

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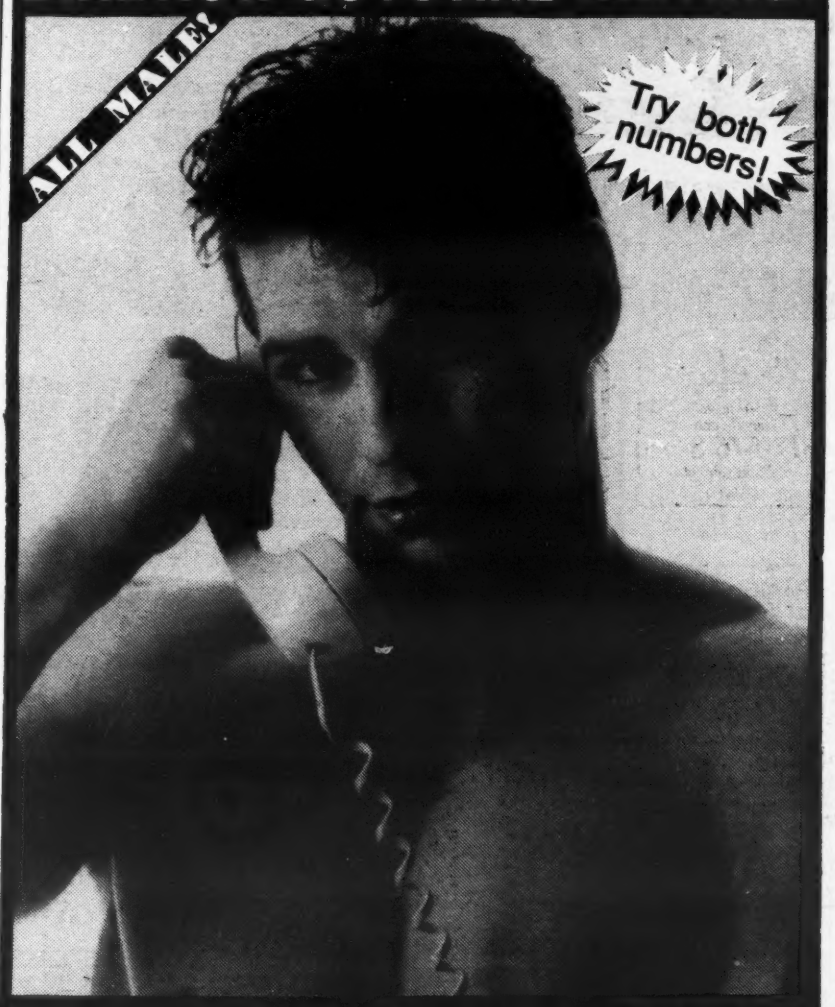

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